



# Embroidery Stitches

STEP BY STEP

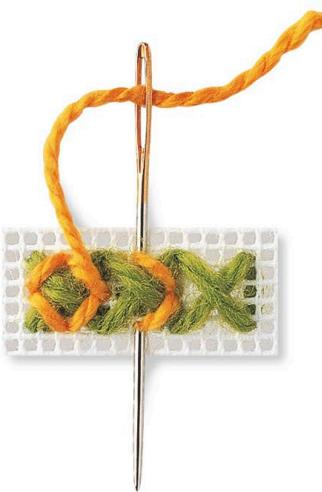


Lucinda Ganderton

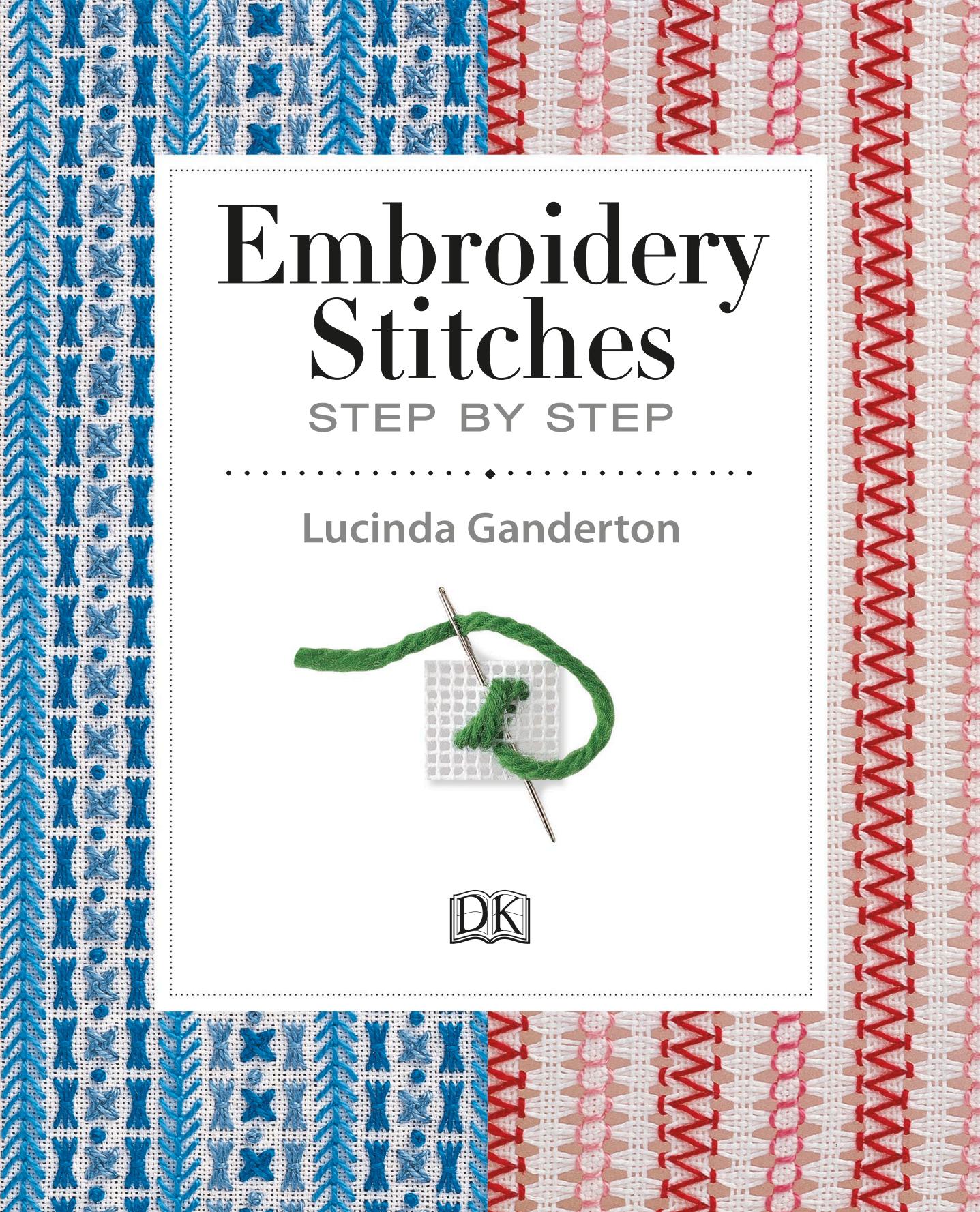


# Embroidery Stitches

## STEP BY STEP





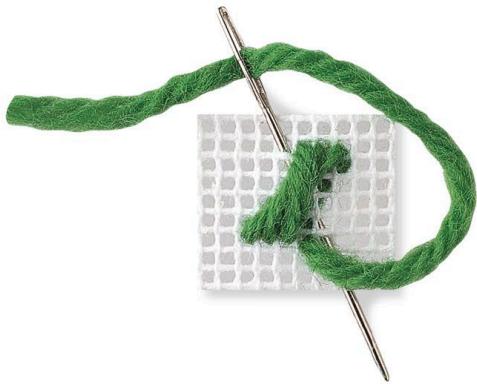


# Embroidery Stitches

STEP BY STEP

.....

Lucinda Ganderton





Penguin  
Random  
House

Dedicated to the memory of  
Mary Josephine Ganderton,  
my mother and my inspiration

Senior Editor: Mary Lindsay  
Senior Art Editor: Sarah Hall

Production Controller: Michelle Thomas  
DTP Designer: Jason Little

Managing Editors: Stephanie Jackson, Jonathan  
Metcalf

Managing Art Editor: Nigel Duffield  
Jacket Designer: Nicola Powling

Produced by  
C&B Packaging Ltd  
London House, Great Eastern Wharf  
Parkgate Road, London SW11 4NQ

Managing Editor: Kate Yeates

Editor: Heather Dewhurst

Art Director: Roger Bristow

Art Editor: Helen Collins

Designers: Suzanne Metcalfe-Megginson, Bill Mason

Photography: Sampson Lloyd

First published in Great Britain in 1999

This edition published in Great Britain in 2015 by

Dorling Kindersley Limited,  
80 Strand, London, WC2R 0RL

Copyright © 1999, 2015 Dorling Kindersley Limited  
A Penguin Random House Company

Text copyright © 1999, 2015 Lucinda Ganderton

The moral right of Lucinda Ganderton to be  
identified as the author of this book has  
been asserted.

10 9 8 7 6 5 4 3 2 1  
001-280243-June/2015

All rights reserved.

No part of this publication may be reproduced,  
stored in or introduced into a retrieval system, or  
transmitted, in any form, or by any means  
(electronic, mechanical, photocopying, recording, or  
otherwise) without the prior written permission of  
the copyright owner.

A CIP catalogue record for this book  
is available from the British Library.

ISBN: 978-0-2412-0139-8

Printed and bound in China.  
Colour reproduction by Altaimage UK.

All images © Dorling Kindersley Limited  
For further information see: [www.dkimages.com](http://www.dkimages.com)

A WORLD OF IDEAS:  
SEE ALL THERE IS TO KNOW

# CONTENTS



## INTRODUCTION 6

.....◆.....  
How to Use This Book  
9



## MATERIALS, TOOLS, AND TECHNIQUES 10

.....◆.....  
TOOLS, FABRICS, THREADS, AND FRAMES  
12  
MOUNTING TECHNIQUES  
17  
STITCHING TECHNIQUES  
18



## GALLERY OF STITCHES 22

.....◆.....



## LINE AND BORDER STITCHES 36

### OUTLINE STITCHES

38

### BORDER STITCHES

47

### COMPOSITE BORDER STITCHES

62



## FILLING STITCHES 70

### POWDERED FILLING AND ISOLATED STITCHES

72

### OPEN AND SOLID FILLING STITCHES

84



## OPENWORK STITCHES 94

### PULLED FABRIC STITCHES

96

### DRAWN THREAD AND INSERTION STITCHES

104

### CUTWORK AND EDGING STITCHES

111



## NEEDLEPOINT STITCHES 116

### STRAIGHT NEEDLEPOINT STITCHES

118

### DIAGONAL NEEDLEPOINT STITCHES

128

### CROSS AND STAR NEEDLEPOINT STITCHES

138

### LOOPEd AND TIED NEEDLEPOINT STITCHES

150

### INDEX AND ACKNOWLEDGMENTS

156

# Introduction

THE ART OF embroidery has been defined simply as the ornamentation of textiles with decorative stitchery. It is an ancient craft which encompasses a wealth of history, and the same stitches are used by embroiderers throughout the world. They provide an international vocabulary that crosses the boundaries of land and time. Local patterns, designs, and ways of working vary from place to place, but the actual stitch techniques do not. The language of stitches is infinitely adaptable. It is being constantly reinterpreted by contemporary stitchers, who produce their new work as part of a continuing tradition.

## INTERNATIONAL HERITAGE

Sewing was once an essential part of daily life for most women, and some men. Before mass production, many clothes and items of domestic furnishing had to be made at home and embroidery evolved as a means of decorating and personalising the plain needlework used for household linens and garments.

People in different countries concentrated on their own particular aspects of embroidery and names such as Bokhara couching, Antwerp edging, Portuguese border, and Algerian eye reflect the international aspect of the stitches they worked with. Creative concepts are always interchanged; patterns and ideas have travelled and developed throughout the world. German immigrants in Pennsylvania, for example, had to adapt their own traditional dense cross stitch patterns to outline-based designs, because of the shortage of embroidery threads in the New World.



### PORTRAIT OF A LADY

Fine silk threads in a subtle range of natural dyes were used to embroider this eighteenth century picture. Layers of straight stitches have been worked in many directions to build up the image.

### FLORAL BORDER

Long decorative bands, like this tent stitch pattern in bright Berlin wools, were worked by Victorian ladies and used to adorn cushions and throws.



## TYPES OF STITCH

Embroidery stitches are worked on fabric, while needlepoint stitches are sewn on to canvas. Although there are hundreds of individual stitches used for both these techniques, they can be classified into just four groups, according to the way they are constructed: flat stitches which lie on the surface of the fabric; looped stitches, where one stitch is anchored by another; knotted stitches in which the thread is twisted back on itself to form a raised stitch, and openwork stitches which create a regular pattern of spaces, integrating the thread with the background fabric.

## USING STITCHES

The various stitches within these four groups are endlessly adaptable and can be used in many ways, depending on the effect required. They can outline a design, be worked closely together so that they conceal the fabric completely, or be spaced further apart to allow the background to show through. Others may be used singly, repeated in rows, or stitched in a solid line.

Certain stitches were developed for particular reasons. Gold thread is costly and too thick to pass easily through the fabric, so couching stitch was used to anchor it to the fabric with small stitches in fine thread. Turkey stitch evolved as an imitation of the cut pile of a rug, and insertion stitches were used as a means of joining two pieces of fabric.

One single stitch may be used throughout a piece of work. Rows of tent and cross stitches are used to create both samplers and embroidered pictures, while straight stitch can be used randomly like a painter's brushstrokes to build up a textured, three-dimensional surface. It is when the patterns and shapes of the various stitches are combined, however, that their full potential is realised.

## STITCH NAMES

For many centuries, knowledge of embroidery stitches was handed down as part of the wider folk tradition of needlecraft. It was not until 1631, when *The Needle's Excellency* was printed, that their names began to be formalised in Europe. This was a book of patterns,



**COUNTRY GARDEN**

This characteristic transfer design from the 1930s features plants worked with French knots, link, fly, and buttonhole stitches, and outlines in stem stitch.



## GOLD SLIPPER

Straight stitch flowers in silk floss have been combined with gold thread couched in a swirling pattern to decorate this beautiful nineteenth century slipper top.

not a practical manual, and there were no working diagrams or stitch illustrations. Some of the stitches listed – Fern-stitch, Chain-stitch, Back-stitch and the Crosse-stitch – are still in general use. Various other names were adopted over the following centuries. Some described the way in which the actual stitches were made, for example, twisted insertion and back stitch trellis. Others, such as cushion stitch, ladder stitch, window filling, and rope stitch, were named after the objects of daily life that they resembled. Still more were inspired by the surroundings of the natural world: star, wave, cloud, feather, coral, leaf, petal, and wheatear stitches.

Needlework was not valued as a separate area of study until the late nineteenth century. Under the influence of the Arts and Crafts Movement, designers interested in the history of stitching set about examining embroidered fabrics, and even unpicked old examples from across the world to discover how they had been worked. New historical texts and instruction books were written, and the format and names of stitches were standardised for the first time.



#### MIRROR, MIRROR

Shisha stitch, using tiny mirrors, highlights the traditional chain stitch design of a contemporary Indian embroidery in silk rayon.

#### INDIAN PATCHWORK

Fragments of antique fabrics in metallic threads were salvaged and stitched together to make this hanging.



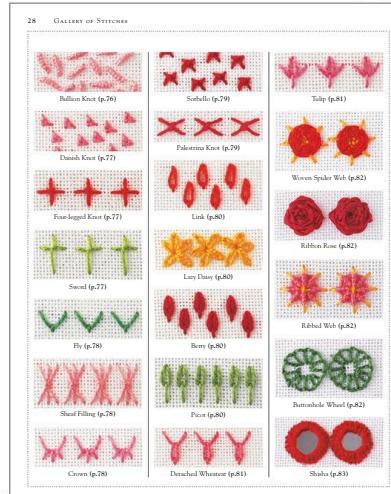
# How to Use This Book

The book is divided into six chapters. The first deals with the equipment, threads, and fabrics used for stitchery, and the various techniques involved. This is followed by the Gallery of stitches, which is a visual library of the 234 stitches featured. The stitch instructions are grouped into four chapters – Lines and Borders, Filling Stitches, Openwork, and Needlepoint – each of which has several sub-sections showing the different types of stitches within the group.

## STITCH INSTRUCTION CHAPTERS

### GALLERY OF STITCHES

These pages provide a quick visual reference to all the stitches featured in the book. The name of each one is given, followed by the number of the page where the instructions for working it can be found.



#### STITCH EXAMPLE

Illustrates finished appearance of stitch

#### OTHER NAME

Shows most common alternatives for stitches with two or more names

#### LEVEL

Indicates the skill level required to make the stitch  
– easy, intermediate, or advanced

#### USES

Suggests practical ways in which each stitch can be used or adapted

#### METHOD

Describes the way in which the stitch is constructed

#### MATERIALS

Lists type of fabric, thread, and any other equipment needed

#### LETTER ANNOTATION

Shows points at which needle enters and exits fabric, in alphabetical order

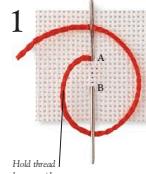
#### 80 POWDERED FILLING AND ISOLATED STITCHES

##### Link



OTHER NAME  
Detached chain stitch  
LEVEL  
Easy  
USES  
Scattered as light filling; leaves and flower petals

METHOD  
Single looped stitch  
MATERIALS  
Any fabric; any thread



1 Start at A. Make a loop and take the needle down at B. Come out at C and pull the needle through over the working thread.

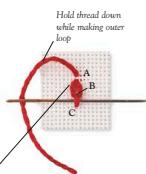
2 Insert the needle directly below B, at C, making a tie stitch (see p.20) to complete.

##### Berry



LEVEL  
Intermediate  
USES  
Powdered filling; flowers and leaves

METHOD  
Double link stitch  
MATERIALS  
Any fabric; any thread



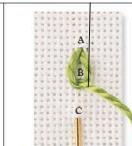
Make a small link stitch (see above). Bring the needle out at A and slide it under the tie stitch between B and C. Take the needle back up and insert at A to complete the stitch.

##### Picot



OTHER NAME  
Long-called daisy stitch  
LEVEL  
Easy  
USES  
Powdered filling in circles as floral motif

METHOD  
Link variation with long tie stitch  
MATERIALS  
Any fabric; any thread



Start at A and follow link stitch (see above) the needle down below C, to make a long tie

#### GRID SYSTEM ON NEEDLEPOINT PAGES

Every hole on the canvas can be located by using the grid system. The horizontal rows are labelled with numbers at one side and the vertical rows with letters along the top or bottom edge. The start and end points for each stitch are referred to by a number (indicating the horizontal row) and a letter (indicating the vertical row), eg 9F to 7F.

#### STITCH VARIATION

Shows another stitch that is worked in a similar way to the main stitch.

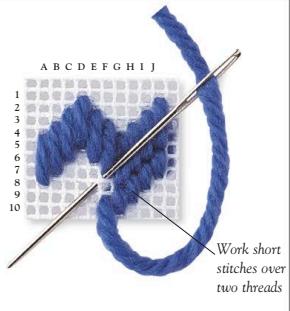
#### STITCH VARIATION

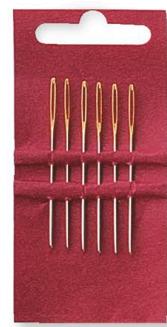
Trammed tent stitch is s over long straight stiches worked through the sma double canvas. This trid effect and because wearin, this stich is used for seat covers.

#### TECHNIQUE VARIATION

Illustrates a different way of working the stitch or an alternative colour scheme.

#### 2







# MATERIALS, TOOLS, AND TECHNIQUES



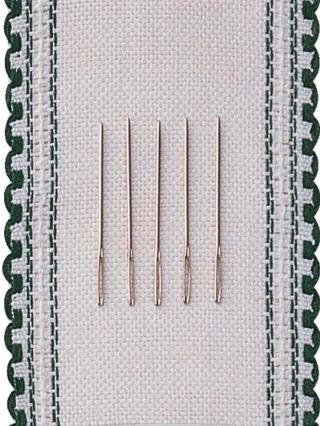
TOOLS, FABRICS, THREADS, AND FRAMES

• • • • •

MOUNTING TECHNIQUES

• • • • •

STITCHING TECHNIQUES



# Tools, Fabrics, Threads, and Frames

THE BASIC EQUIPMENT required for embroidery is minimal; as with many other sewing crafts, all that is necessary to start stitching is a needle, a length of thread, a piece of cloth, and a pair of scissors. Much time and care will be invested in creating a finished piece of needlework, so the choice of materials at the outset is important. In order to achieve a professional and long-lasting result it is worth investing in the best quality tools, threads, and fabric, and in taking time over their selection.

## ..... HANDY TIP .....

Purpose-made sewing boxes and fabric-lined wicker baskets are the traditional way, to keep embroidery equipment together in one place. Art storage cases and plastic tool boxes from hardware suppliers provide practical alternatives: they are easy to transport and have many individual compartments in which to store threads, needles, and scissors.

## WORKBOX TOOLS

Every workbox should be equipped with two pairs of sharp, steel-bladed scissors: large shears for cutting out cloth or canvas, and pointed embroidery scissors to clip threads and knots. A stitch ripper is convenient for unpicking mistakes and removing tacking. Dressmaker's pencils or pens are used to draw motifs and

guidelines directly on to fabric. Choose a pen with fading ink for any items that cannot be washed, or a watersoluble version for those that will be laundered. Chalk leaves a fine powdered line which can easily be brushed away. A ruler and tape measure may also prove helpful when marking up designs. A needle threader, pins, and thimble are also useful tools.



THIMBLE



BENT-HANDED SHEARS

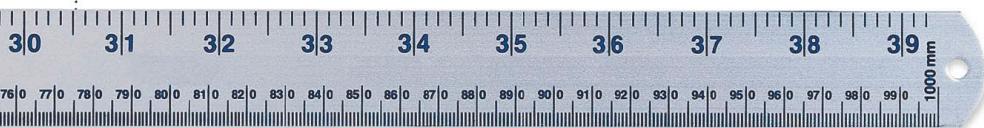


EMBROIDERY SCISSORS



NEEDLE THREADER

RULER



LIQUID MARKING PEN



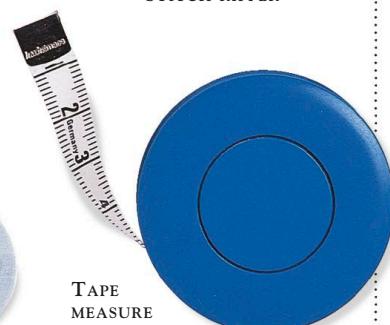
DRESSMAKER'S PENCIL



TAILOR'S CHALK PENCIL



STITCH RIPPER



TAPE MEASURE



DRESSMAKER'S PINS

## FABRIC AND CANVAS

Stitches can be worked on to any fabric, but there is a wide range designed especially for embroidery. Woven from cotton or linen, the square mesh produces regular, even stitches. They are gauged by the count or number of

### CANVAS

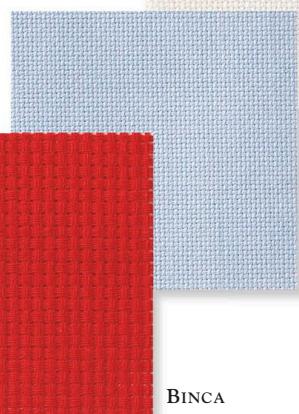
*Both single and double weaves come in a variety of weights. Rigid plastic comes in 10-count.*



DOUBLE CANVAS

### EVENWEAVE FABRIC

*Manufactured in gauges from 8- to 36-count, this is available in many colours and textures.*



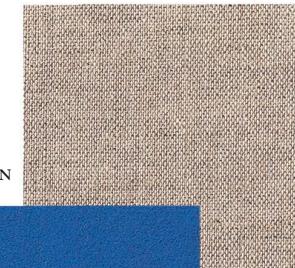
AIDA CLOTH

BINCA

threads to every 2.5cm (1in): the more threads, the finer the fabric. Use soft, single thread evenweave for counted thread, pulled fabric, and drawn thread work; double thread (Aida, Binca or Hardanger) for geometric patterns and cross stitch; and canvas for needlepoint.

### PLAINWEAVE FABRIC

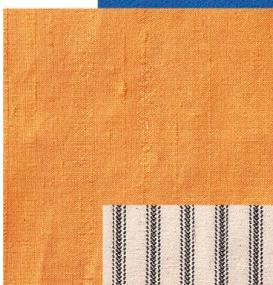
*Decorative silk, felt, cotton stripes, and checks are all ideal for freestyle stitching.*



LINEN

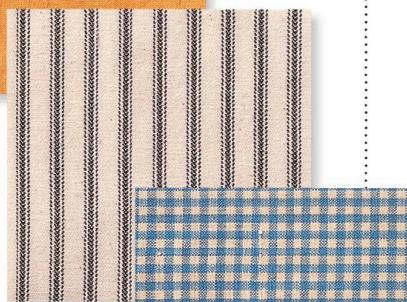
FELT

SILK TAFFETA



STRIPED TICKING

HARDANGER FABRIC



COTTON GINGHAM



### WOVEN BANDS

*Narrow strips of fabric with decorative woven edges such as this natural linen band, are available in various widths.*

## THREADS

Embroidery threads come in myriad colours and a broad spectrum of textures and weights. The thickness of the thread dictates the size and shape of the stitch, which will have a very different appearance if worked in a fine matt yarn or a lustrous pearl cotton. Certain wools and threads are spun in a single strand, whilst others consist of up to six fine strands which

### SILKS AND COTTONS

*Silks and cottons are made in both single and stranded skeins. Silk, rayon, and twisted pearl cotton all have a high sheen, whilst stranded cotton gives a smooth finish. Use fine flower thread or the thicker soft cotton for a more matt appearance. Metallic threads add textural interest, and silk ribbon is used for embroidering naturalistic roses and flowers.*



SILK RAYON

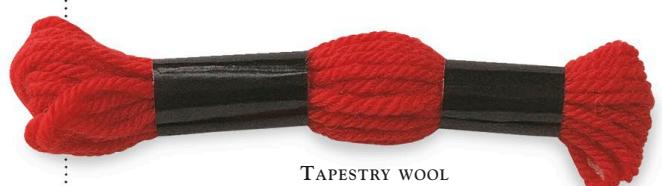


STRANDED SILK



PEARL COTTON

**WOOLS**  
The thickest wool is 4-ply tapestry, used on 10- to 14-count canvas. Use several strands of fine 2-ply crewel on canvas or a single strand on fabric. Persian has three easily separated medium-weight strands: use two or three for needlepoint and one to stitch on fabric.



TAPESTRY WOOL

are loosely twisted together. These can be separated out and re-combined, depending on the effect or line width required. The needle can be threaded with strands of two or more colours to create subtle shaded effects.

Manufacturer's sample books and shade cards show the full range of different threads that are available and can be a good source of inspiration when planning a new project.



FLOWER THREAD



STRANDED COTTON



SILK RIBBON



METALLIC THREAD



SOFT COTTON



SILK THREAD



SILK THREAD



CREWEL WOOL



PERSIAN WOOL

## NEEDLES

The correct choice of needle is essential for any piece of embroidery or needlepoint. There are five different types used for decorative stitching, each with a particular purpose. All come in a range of thicknesses and lengths; select one that can be threaded easily and that passes smoothly through the fabric without snagging the thread.

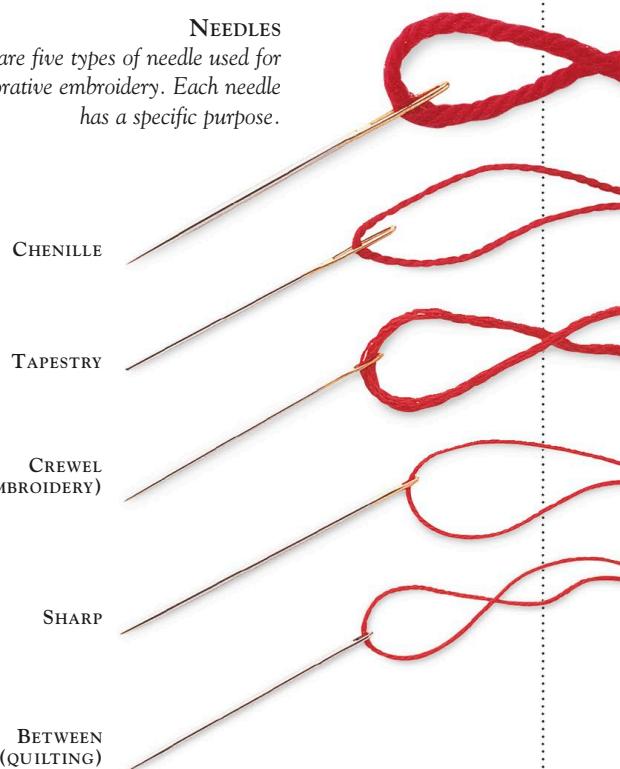
### Types of Needle

Chenille needles have sharp points, designed for working on heavy plainweave fabrics with thick threads. Blunt tapestry needles with long oval eyes are used with evenweave fabric and canvas, interlacing, and for all pulled fabric and drawn thread work. Versatile crewel needles are used for most embroidery stitches. They are long with easily-threaded eyes which take one or more strands. Sharps are mainly used for hand-sewing but, like betweens, they are ideal for fine stitching and French knots.

## PREPARING THE THREAD

A length of thread can be easily unwound from a reel, but care must be taken when working with cotton or wools that come in individual skeins. Twisted skeins have to be undone before they can be used, but the paper bands should not be removed from looped

**NEEDLES**  
There are five types of needle used for decorative embroidery. Each needle has a specific purpose.



skeins or they will become tangled. To prevent the thread becoming damaged as it passes repeatedly through the fabric, cut off a working length of no more than 50cm (20in). Use a needle threader with fine cotton and silk or the loop method of threading (see below) for stranded and pearl threads or wool.



### UNTYING A TWISTED SKEIN

Remove the paper bands. Untwist the skein and cut through the threads, then tie them together with a loose slip knot.



### USING A LOOPED SKEIN

Leave the bands in place. Hold one end of the skein firmly and draw out the loose thread to the required length.



### THREADING A NEEDLE

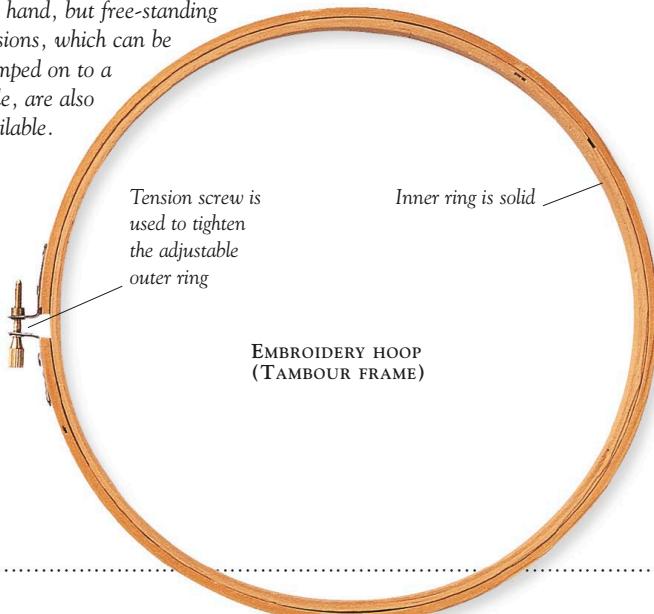
Fold thread over needle and hold the loop between thumb and finger. Slide the loop off; pass it through the eye.

## FRAMES

Small-scale projects and some needlepoint can be stitched in the hand, but most embroidery has to be worked on a frame to achieve the best result. The frame maintains the fabric at an even tension and holds the grain straight, which keeps the stitches regular and even, and protects the work by reducing the amount of handling it undergoes. The choice of frame depends on both the scale of a project and the fabric being used, but is very often a personal preference. There are three basic types: fixed stretchers and adjustable scroll frames which are used for embroidery fabrics and all weights of canvas, and round hoops for cotton and linen. All of these are available with integral or additional stand attachments, which give the advantage of freeing up both hands for stitching. Larger embroideries in particular are manageable if worked on a free-standing frame. Any frame should be large enough to accommodate the whole design area; moving fabric within a frame can damage the stitches.

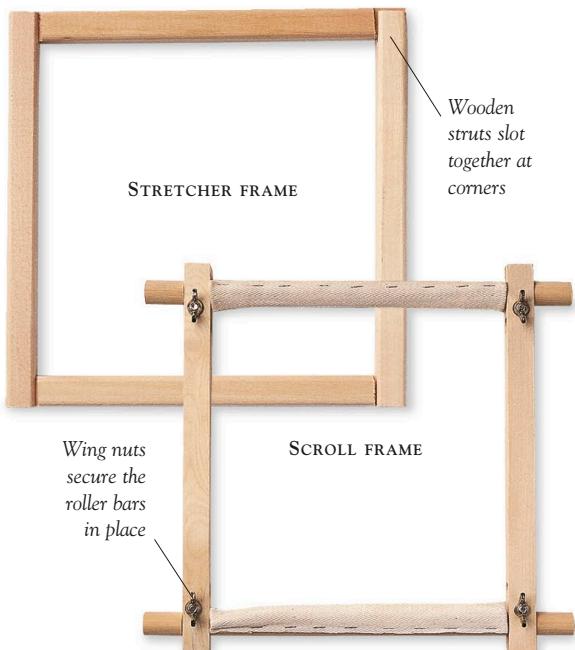
## ROUND FRAMES

Wooden hoop frames range in diameter from 12 to 32cm (4½ to 13in) and are ideal for smaller pieces of embroidery worked on fabric. They are light, portable, and easily held in one hand, but free-standing versions, which can be clamped on to a table, are also available.



## SQUARE AND RECTANGULAR FRAMES

These can be used for canvas or embroidery fabric. Stretcher frames are sold as two pairs of struts which can be chosen and assembled to fit a particular piece of work. Scroll frames come in several widths, depending on the roller length.



## PREPARING THE INNER RING

To prevent delicate fabrics from becoming damaged and to stop them slipping within the hoop, bind the inner ring tightly with narrow cotton tape or bias binding. Stitch the two ends together to secure.



# Mounting Techniques

**I**T IS WORTH taking time at the outset of a project to prepare and mount the fabric properly. Neaten the edges to prevent them fraying or snagging by working a narrow hem or a machine zigzag stitch around linen and cotton fabrics, or by binding canvas with masking tape. Use a steam iron to press the fabric and remove any creases.

## USING AN EMBROIDERY HOOP

The fabric should be at least 8cm (3in) larger all round than the diameter of the hoop. Loosen the screw slightly before mounting.

### MOUNTING THE FABRIC

Centre the fabric over the inner ring, then gently push the outer ring over the fabric, keeping the grain straight. Tighten the screw to hold the frame together.

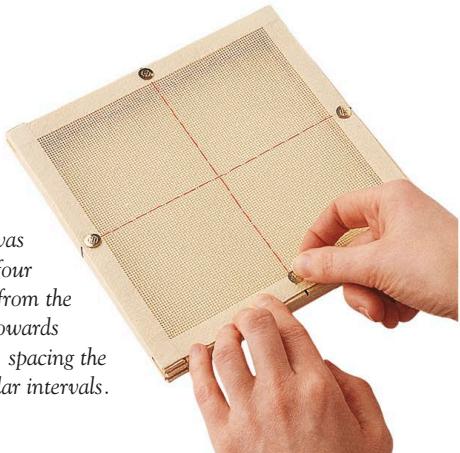


## PREPARING A STRETCHER FRAME

The neatened fabric or canvas should be the same size as the frame. Use drawing pins or a staple gun to fix the fabric in place.

### PINNING CANVAS

Mark the middle of each strut; line the canvas up to these four points. Pin from the centre out towards each corner, spacing the pins at regular intervals.

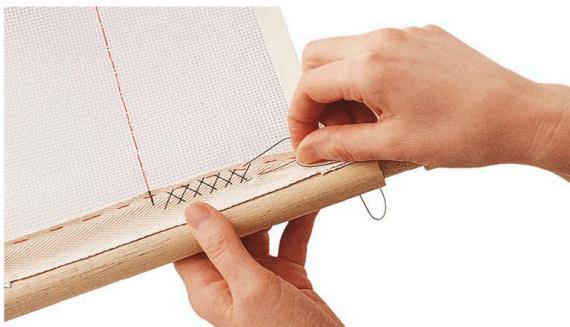


### ..... HANDY TIP .....

*Before mounting the fabric, fold it into quarters and work two rows of tacking along the creases, following the weave. Keep these lines straight to ensure that the grain of the fabric does not become distorted when stretched in the frame.*

## SETTING UP A SCROLL FRAME

Cut the fabric or canvas to the same width as the webbing. If it is longer than the struts, any surplus can be wrapped round the bottom roller and adjusted as work progresses.



**1** Neaten the side edges. Match the midpoints of the canvas and webbing, then tack together. Sewing outwards from the centre, work herringbone stitch (see p.52) over the join.



**2** Slot the rollers into the spaces in the struts. Tighten the two top screws, then turn the bottom roller to stretch the fabric. Secure the other screws, then lace the fabric tightly over the edges using thin string and a tapestry needle.

# Stitching Techniques

THE KEY TO a professional finish for any piece of needlework is to keep the length of the stitches regular and to maintain even tension throughout, whether or not the fabric is mounted on a frame. Take time to sew a small sample piece before embarking on any new project, to become familiar with the stitches and to establish a rhythmic pattern of working. Embroidery stitches are constructed either vertically, usually from top to bottom, or horizontally towards the left or right, although they may appear at any angle in the finished piece. Needlepoint fillings, which form all-over patterns, are worked in diagonal, horizontal, or vertical rows.

## ... LEFT-HANDED WORKERS ...

All the illustrations in the following chapters show how the stitches would be sewn by a right-handed worker, but most left-handed stitchers will prefer to sew in the opposite direction. Hold a small mirror in front of the page to turn the step-by-step diagrams the other way round and to reverse the direction of the needle.

## BEGINNING TO STITCH

Follow one of the two techniques shown below to start off or to join a new length of thread. Both will help to ensure that the reverse side of the stitching is as neat as the front.

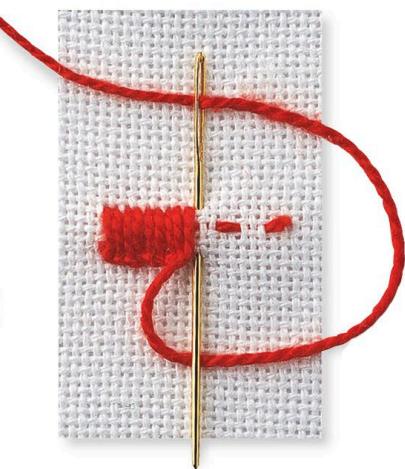


### LOST KNOT METHOD

Use this technique for needlepoint and open embroidery stitches. Knot one end of the thread and insert the needle from the front, a short distance along the line to be worked. Continue stitching so the thread is held down at the back by the first stitches. Cut off the knot.

## FASTENING OFF A THREAD

Fasten off the thread when it is no less than 10cm (4in) long. Try not to finish too many threads in the same area as this can create an uneven surface, especially in needlepoint.



### RUNNING STITCH METHOD

Use when working embroidery stitches which are spaced closely together and for needlepoint. Leaving a loose end of thread at the back, work a few small running stitches, and stitch over them. The end can then be darned through the reverse of the stitches.



### FASTENING OFF

Take the needle through to the wrong side of the fabric and turn the work over. Pass the needle under the loops at the back of the final few stitches for a distance of about 2.5cm (1in), then clip the end of the thread close to the fabric surface.

## WAYS OF WORKING

Holding the fabric in the hand is a familiar sewing technique and some stitches, including looped embroidery stitches, are best worked this way. When the fabric is mounted in a frame, a special two-handed technique is used.

### Embroidering in the Hand

Support the area being worked over the forefinger. Hold the needle in the other hand and slide it in and out in a single movement.

#### LOOPEd STITCHES

*Loop the thread from one side to the other and use the free thumb to hold it down. Pull the needle through over the working thread. The step-by-step diagrams will indicate the point where the thread should be held.*

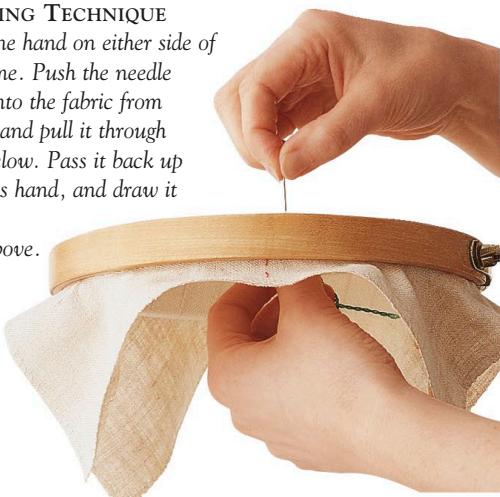


### Using Both Hands

Working with a free-standing frame may prove awkward at first but, with practice, both right- and left-handed workers will find that they can stitch quickly and evenly with two hands.

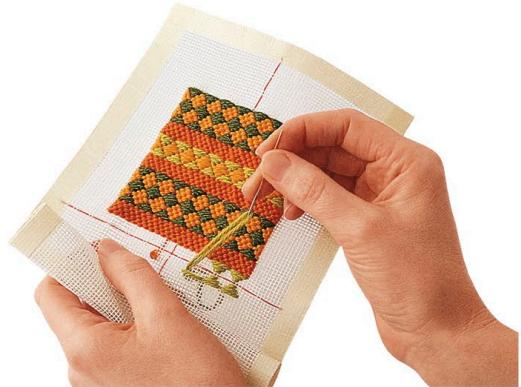
#### STABBING TECHNIQUE

*Keep one hand on either side of the frame. Push the needle down into the fabric from the top and pull it through from below. Pass it back up with this hand, and draw it through from above.*



## Hand-held Needlepoint

Straight, and some crossed, stitches can be worked in the hand without any problems, but diagonal stitches will cause some distortion.



### STITCHING ON CANVAS

*Bind the edges of the canvas and start at the far side. Keep the unworked part rolled in one hand, while stitching with the other. Be sure to keep the tension even.*

### WORKING NEEDLEPOINT STITCHES

Stitches on canvas are worked into the square holes between the woven threads. To avoid splitting the stitches, always try to bring the needle up through an unworked space and take it down into an already worked hole. Do not pull the yarn too tightly or the holes will become enlarged so the canvas shows through.

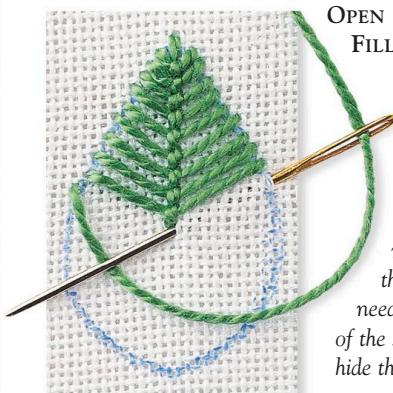


**1** Work the first row, then fill in the bottom corner. Start each stitch from an unworked hole and insert the needle in to the base of the stitches in the previous row.

**2** Fill the top corner with 2 stitches worked in the opposite direction, ending each one at the top of the last row. Use this method with the stabbing technique.

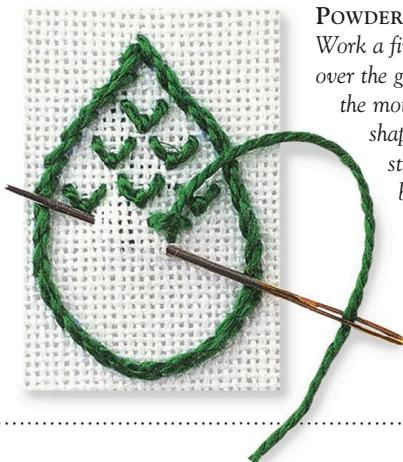
## WORKING FILLING STITCHES

Powdered, open, and solid fillings, along with most needlepoint stitches, are worked within a specific area of a design, which may be a naturalistic leaf or petal, or a more regular geometric form. The size and shape of the individual stitches have to be altered to fill the given shape. For open and solid embroidered fillings, this means that the stitches must be worked at different lengths to fit within a curved or zigzag line, or all at the same length to complete a rectangular or square motif. Powdered fillings are worked singly within an outline: their size may be varied to add extra visual interest. Diagonal needlepoint stitches, which have a regular, all-over surface pattern, require part stitches to be worked at the edges of the shape.



### OPEN AND SOLID FILLINGS

Start a leaf at the top with a short straight stitch to fill in the point, then work downwards, first increasing, then reducing the length of the stitches. Insert the needle just beyond the edge of the shape so the stitches hide the line.

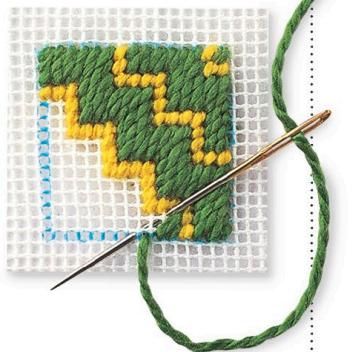


### POWDERED FILLINGS

Work a fine outline stitch over the guideline to define the motif, then fill the shape with individual stitches. These can be arranged in a regular pattern or scattered randomly within the leaf.

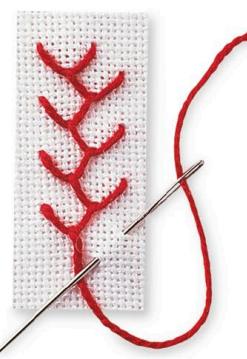
## NEEDLEPOINT FILLINGS

Straight, cross, and star stitches fit easily within a square, but diagonal stitches have to be adapted. Count the intersections carefully, and make part stitches to square off the edges of the area being worked.



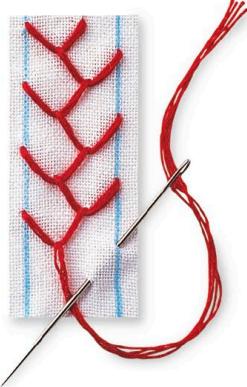
## COUNTED THREAD AND FREESTYLE

Embroidery stitches can be worked on either evenweave or plainweave fabric. A regularly spaced effect can easily be created by counting the threads on evenweave; work between guidelines to achieve the same result with freestyle stitching on finer plainweave fabric.



### EVENWEAVE FABRIC

Make each stitch over the same number of threads or thread intersections.



### PLAINWEAVE FABRIC

Stitch between two parallel lines drawn on to the fabric with a dressmaker's pen.

## TIE STITCHES

These short stitches are used to anchor looped stitches such as chain stitch, in couching, and to bunch together groups of straight stitches.

### MAKING A TIE STITCH

Bring the needle up above the long stitch or inside the loop and insert it just below the thread.



## WORKING OPENWORK STITCHES

In all types of openwork the background fabric is as important as the stitches themselves, and forms an integral part of the finished piece. It has to be carefully prepared for drawn thread work and for insertion (faggoting) stitches.

### Drawn Thread Stitches

The open spaces that give drawn thread work its characteristic lacy appearance are formed by removing some of the woven threads that make up the fabric.

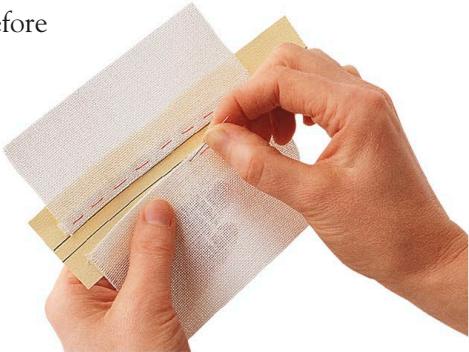


### PULLING OUT THE THREADS

*Evenweave cotton or linen are the best fabrics to work with. Use the point of a needle to lift up the threads and pull out enough to make an open band or bands of the required width.*

### Insertion Stitches

To ensure that the space between the two hems remains constant and the stitches are worked regularly, the fabric being joined has to be stitched on to paper before starting.



### MOUNTING THE FABRIC

*Stitch a narrow hem along each long edge. Draw two parallel lines, 6mm (1/4in) apart on to a strip of heavy paper. With the right sides facing, tack one piece of fabric along each line.*

## FINISHING OFF

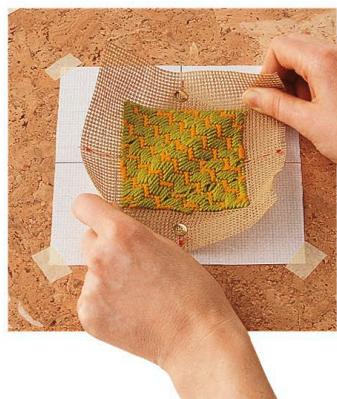
When the final stitches have been completed, take the work off the frame. Press embroidery lightly on the wrong side before mounting.

### Blocking

A piece of needlepoint which incorporates diagonal stitches will inevitably become pulled out of shape as it is worked. Any distortion can be remedied by blocking the canvas.

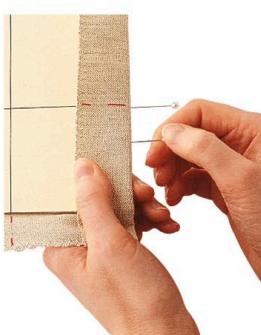
### HOW TO BLOCK

*Make a template of the finished piece and mark into quarters. Tape to a board and cover with polythene. Place the dampened work face down. Match the centre top edge to the template and pin. Stretch and pin the bottom edge and two sides. Insert more pins at 2.5cm (1in) intervals. Allow to dry.*

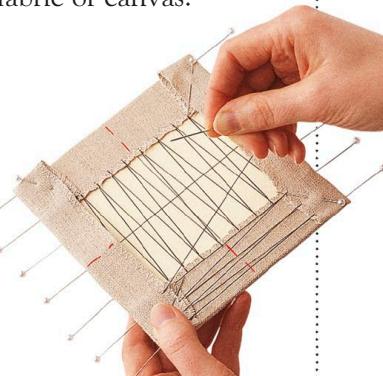


### Mounting

If a project is to be framed it should first be mounted on to board to keep it in shape, whether it is worked on fabric or canvas.



**1** Cut the board to size and mark into quarters. Centre it on the wrong side of the fabric and fold back long edges. Pin them to the card from the centre out.



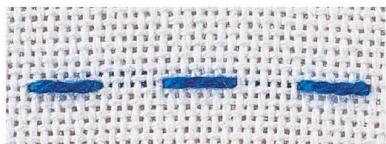
**2** Using strong thread, lace the edges together. Do the same with the other two sides. Check the fabric is centred, then tighten up and secure the threads.



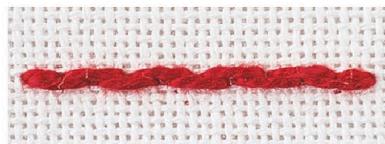
# GALLERY OF STITCHES



THIS VISUAL REFERENCE CHAPTER  
PROVIDES AN OVERVIEW OF ALL THE  
STITCHES ILLUSTRATED IN THE BOOK



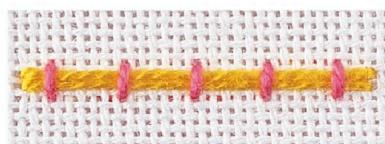
Running (p.39)



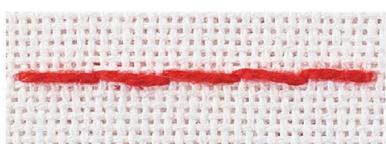
Cable (p.41)



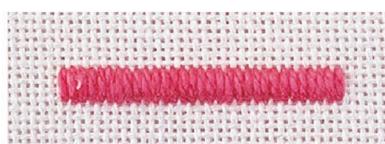
Whipped Running (p.39)



Couching (p.42)



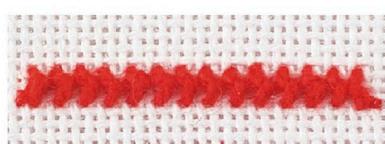
Double Running (p.39)



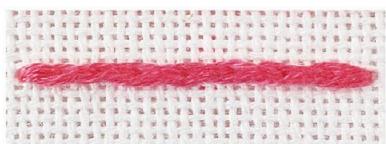
Satin Couching (p.42)



Back (p.40)



Pearl (p.42)



Split (p.40)



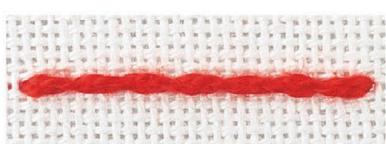
Coral (p.43)



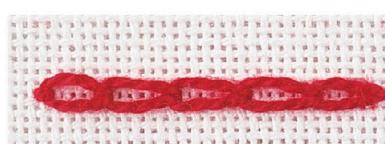
Threaded Back (p.40)



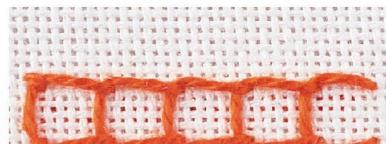
Double Knot (p.43)



Stem (p.41)



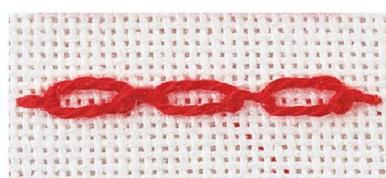
Chain (p.44)



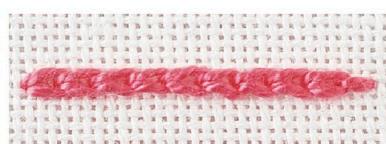
Square Chain (p.44)



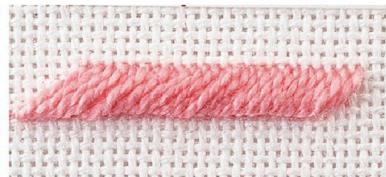
Twisted Chain (p.44)



Cable Chain (p.45)



Broad Chain (p.45)



Rope (p.46)



Scroll (p.46)



Paris (p.48)



Zigzag (p.51)



Russian Chain (p.54)



Fern (p.48)



Herringbone (p.52)



Petal (p.54)



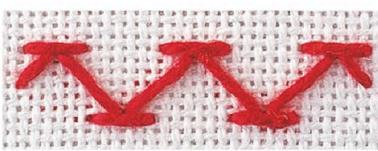
Bosnian (p.49)



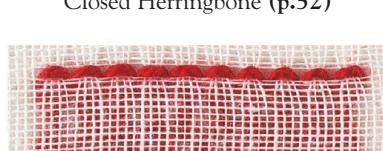
Closed Herringbone (p.52)



Zigzag Chain (p.55)



Chevron (p.49)



Shadow (p.52)



Rosette Chain (p.55)



Thorn (p.50)



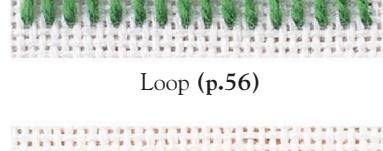
Loop (p.56)



Cross (p.50)



Basket (p.53)



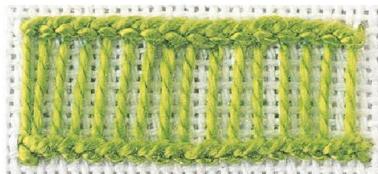
Flat Vandyke (p.56)



Long-armed Cross (p.51)



Wheatear (p.53)



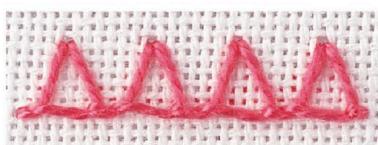
Ladder (p.57)



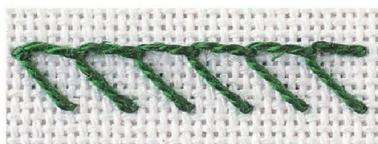
Blanket (p.58)



Buttonhole (p.58)



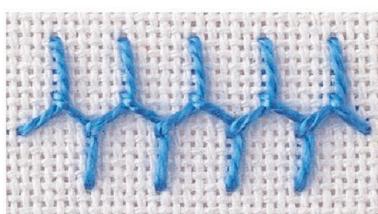
Closed Buttonhole (p.58)



Single Feather (p.58)



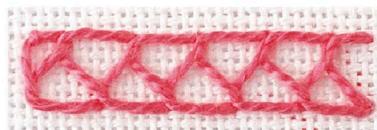
Up and Down Buttonhole (p.59)



Open Cretan (p.59)



Feather (p.60)



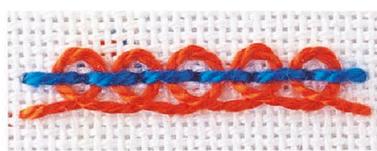
Closed Feather (p.60)



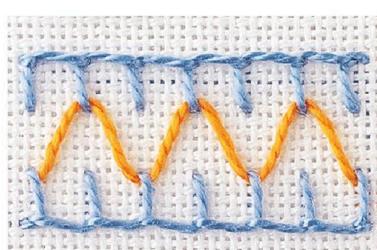
Double Feather (p.61)



Chained Feather (p.61)



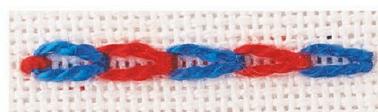
Pekinese (p.63)



Laced Buttonhole (p.63)



Interlacing Band (p.63)



Magic Chain (p.64)



Singalese Chain (p.64)



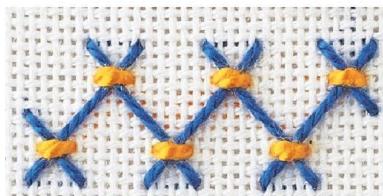
Threaded Chain (p.65)



Guilloche (p.65)



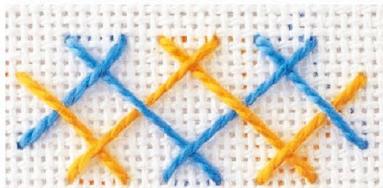
Raised Chevron (p.66)



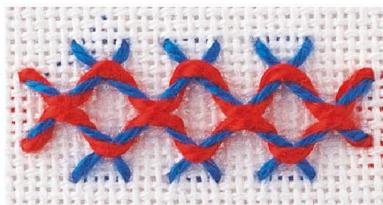
Backstitched Herringbone (p.66)



Raised Lattice Band (p.66)



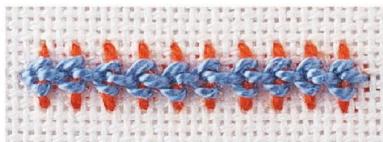
Double Herringbone (p.67)



Twisted Lattice Band (p.67)



Butterfly Chain (p.68)



Raised Chain Band (p.68)



Diagonal Woven Band (p.69)



Striped Woven Band (p.69)



Portuguese Border (p.69)



Straight (p.73)



Arrowhead (p.73)



Dot (p.73)



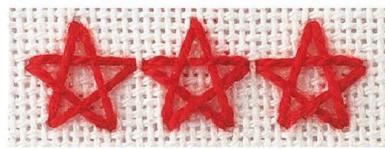
Ermine (p.74)



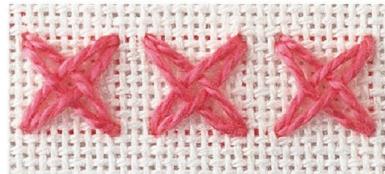
Square Boss (p.74)



Star (p.74)



Woven Star (p.75)



Woven Cross (p.75)



French Knot (p.76)



Pistil (p.76)



St George Cross (p.73)



Bullion Knot (p.76)



Sorbello (p.79)



Tulip (p.81)



Danish Knot (p.77)



Palestrina Knot (p.79)



Woven Spider Web (p.82)



Four-legged Knot (p.77)



Link (p.80)



Ribbon Rose (p.82)



Sword (p.77)



Lazy Daisy (p.80)



Ribbed Web (p.82)



Fly (p.78)



Berry (p.80)



Buttonhole Wheel (p.82)



Sheaf Filling (p.78)



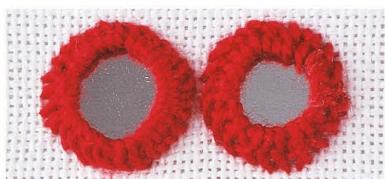
Picot (p.80)



Crown (p.78)



Detached Wheatear (p.81)



Shisha (p.83)



Darning (p.85)



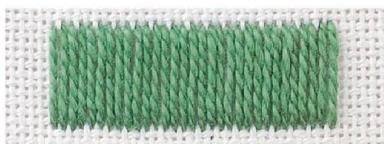
Double Darning (p.85)



Brick and Cross (p.85)



Satin (p.86)



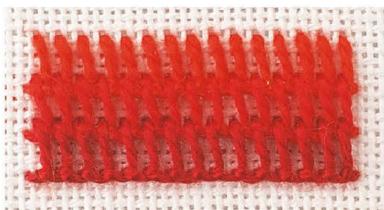
Surface Satin (p.86)



Encroaching Satin (p.86)



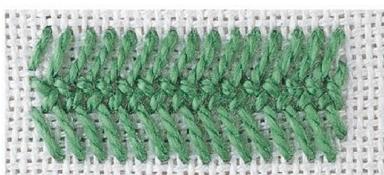
Long and Short (p.87)



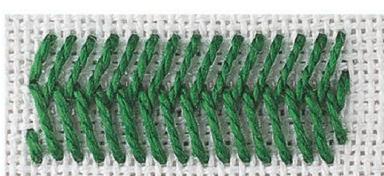
Buttonhole Filling (p.87)



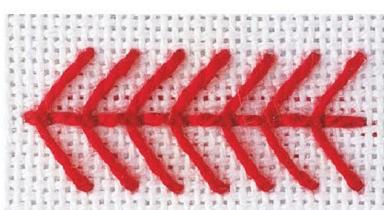
Stem Filling (p.87)



Leaf (p.88)



Open Fishbone (p.88)



Attached Fly (p.89)



Close Fly (p.89)



Cretan (p.89)



Close Cretan (p.89)



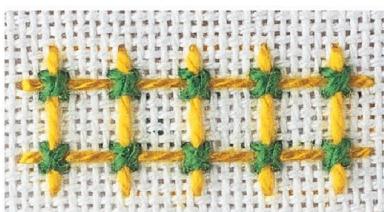
Romanian Couching (p.90)



Bokhara Couching (p.90)



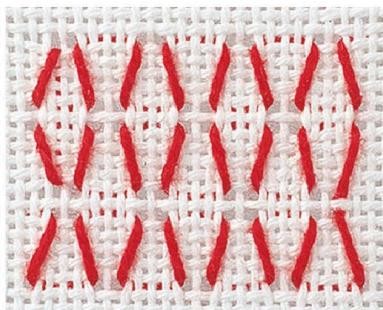
Spiral Couching (p.90)



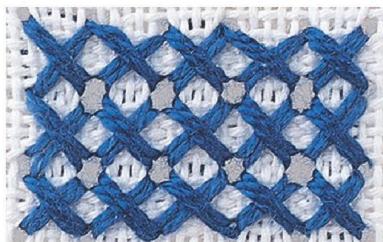
Couched Filling (p.91)



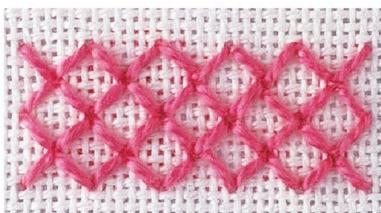
Laidwork (p.91)



Window Filling (p.97)



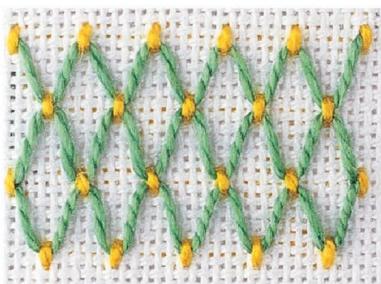
Russian Filling (p.98)



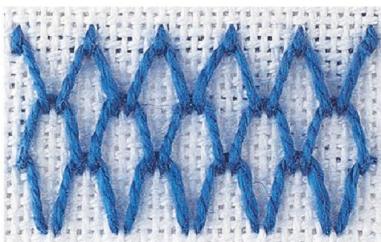
Back Stitch Trellis (p.92)



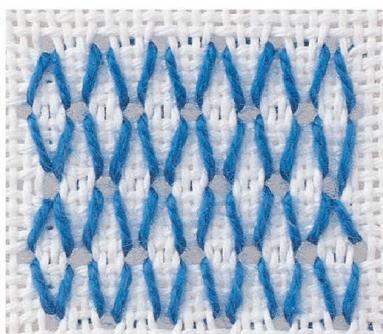
Japanese Darning (p.92)



Cloud Filling (p.93)



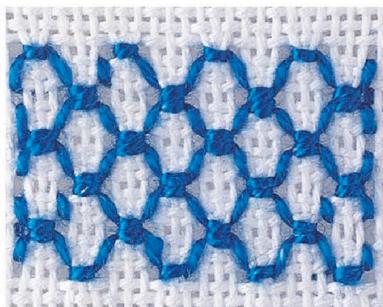
Wave Filling (p.93)



Pulled Wave Filling (p.97)



Three-sided (p.97)



Honeycomb Filling (p.98)



Diagonal Raised Band (p.99)



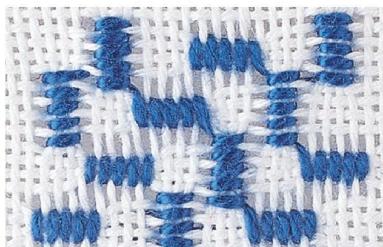
Ridged Filling (p.99)



Punch (p.99)



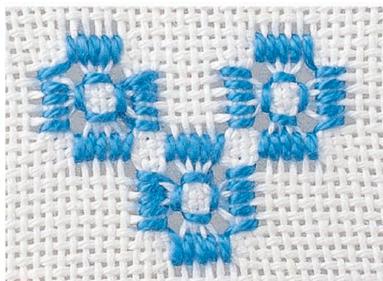
Cobbler Filling (p.100)



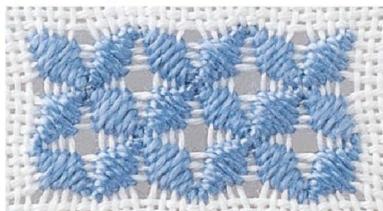
Step (p.100)



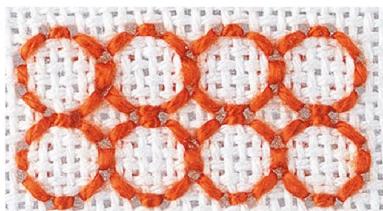
Outlined Diamond Eyelet (p.103)



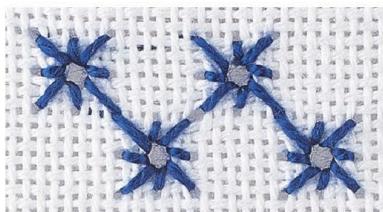
Mosaic Filling (p.101)



Diagonal Satin Filling (p.101)



Back Stitch Rings (p.102)



Algerian Eye (p.102)



Italian Border (p.106)



Four-sided (p.106)



Chevron Border (p.107)



Diamond Border (p.107)



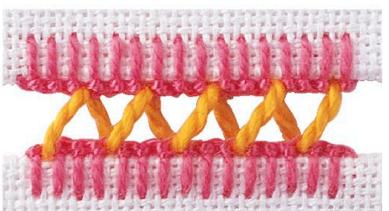
Ladder Hem (p.105)



Serpentine Hem (p.105)



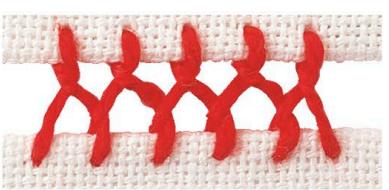
Antique Hem (p.105)



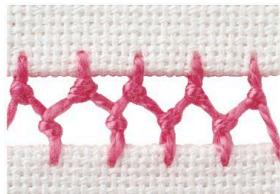
Laced Insertion (p.108)



Faggot Bundles (p.108)



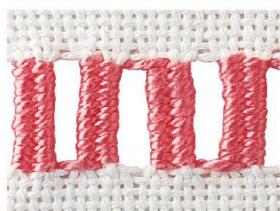
Cretan Insertion (p.108)



Knotted Insertion (p.109)



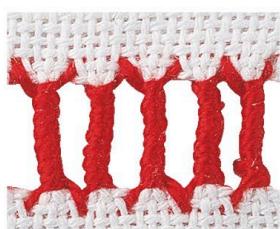
Buttonhole Insertion  
(p.109)



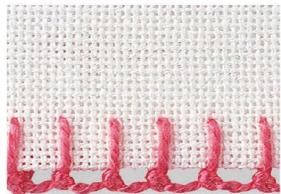
Needleweaving Bars  
(p.110)



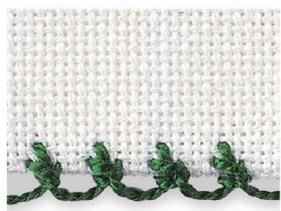
Zigzag Clusters (p.110)



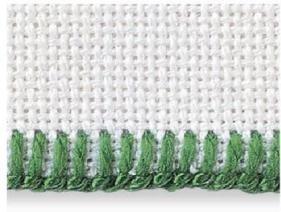
Corded Clusters (p.110)



Antwerp Edging (p.112)



Sailor Edging (p.112)



Looped Edge (p.113)



Half Chevron (p.113)



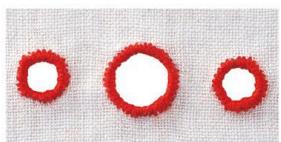
Scalloped Edge  
(p.114)



Ring Picot Edge (p.114)



Buttonhole Eyelet  
(p.115)



Overcast Eyelet (p.115)



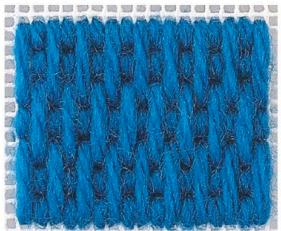
Square Eyelet (p.115)



Upright Gobelin (p.119)



Gobelin Filling (p.119)



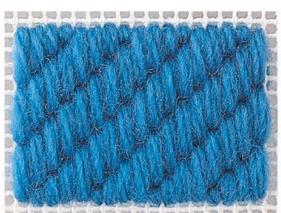
Parisian (p.119)



Hungarian (p.120)



Hungarian Diamond  
(p.120)



Single Twill (p.121)



Double Twill (p.121)



Bargello (p.121)



Diamond (p.124)



Chevron (p.122)



Hungarian Ground (p.122)



Straight Cushion (p.123)



Scottish Diamond (p.123)

Long Stitch Triangles  
(p.124)

Lozenge (p.125)



Straight Milanese (p.125)



Double Brick (p.126)



Brick Filling (p.126)

Long and Short Brick  
(p.127)

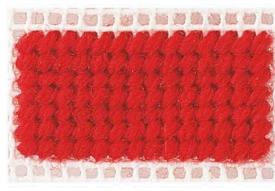
Basket Filling (p.127)



Half Cross (p.129)



Basketweave Tent (p.129)



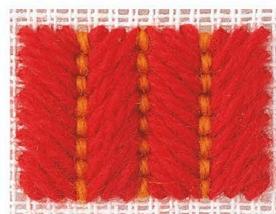
Tent (p.129)



Trammed Tent (p.129)



Gobelin (p.130)

Encroaching Gobelin  
(p.130)Reversed Sloping Gobelin  
(p.131)

Canvas Stem (p.131)



Florence (p.132)



Cashmere (p.132)



Milanese (p.135)



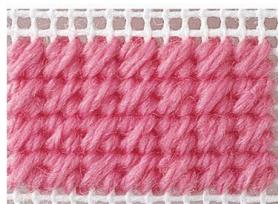
Cross (p.139)



Double Leviathan (p.141)



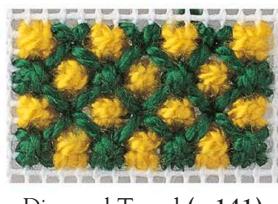
Diagonal (p.133)



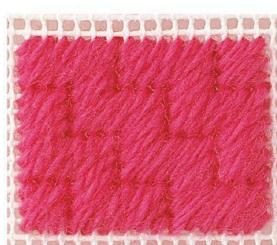
Mosaic (p.136)



Diagonal Cross (p.139)



Diagonal Tweed (p.141)



Byzantine (p.133)



Cushion (p.136)



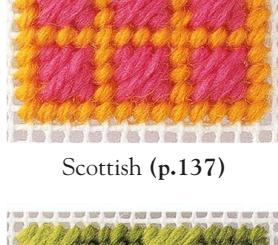
Double Cross (p.139)



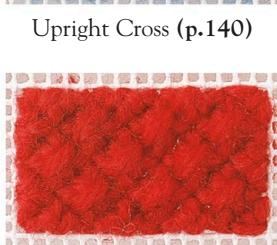
Broad Cross (p.142)



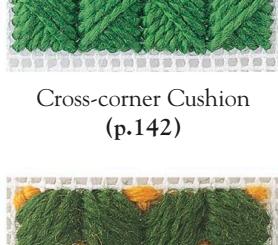
Jacquard (p.134)



Scottish (p.137)



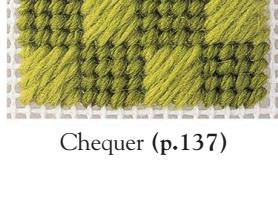
Upright Cross (p.140)



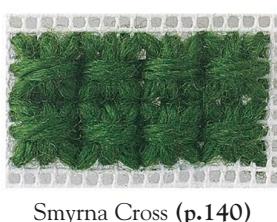
Cross-corner Cushion (p.142)



Moorish (p.135)



Chequer (p.137)



Diamond Cross (p.140)



Smyrna Cross (p.140)

Brighton (p.143)



Rice (p.143)



Fir (p.146)



Diamond Eye (p.149)



Knitting (p.153)



Plaited Gobelin (p.144)



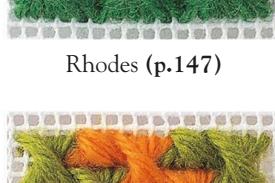
Fan (p.149)



Old Wheatsheaf (p.153)



Greek (p.144)



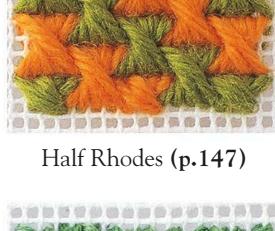
Rhodes (p.147)



Tied Gobelin (p.154)



Plait (p.145)



Half Rhodes (p.147)



French (p.154)



Fishbone (p.145)



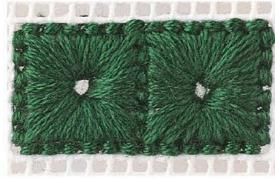
Star (p.148)



Pineapple (p.155)



Fern (p.146)



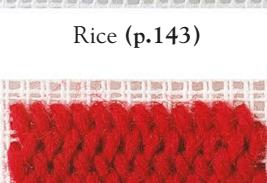
Eye (p.148)



Arrow (p.155)



Turkey (p.151)



Fan (p.149)



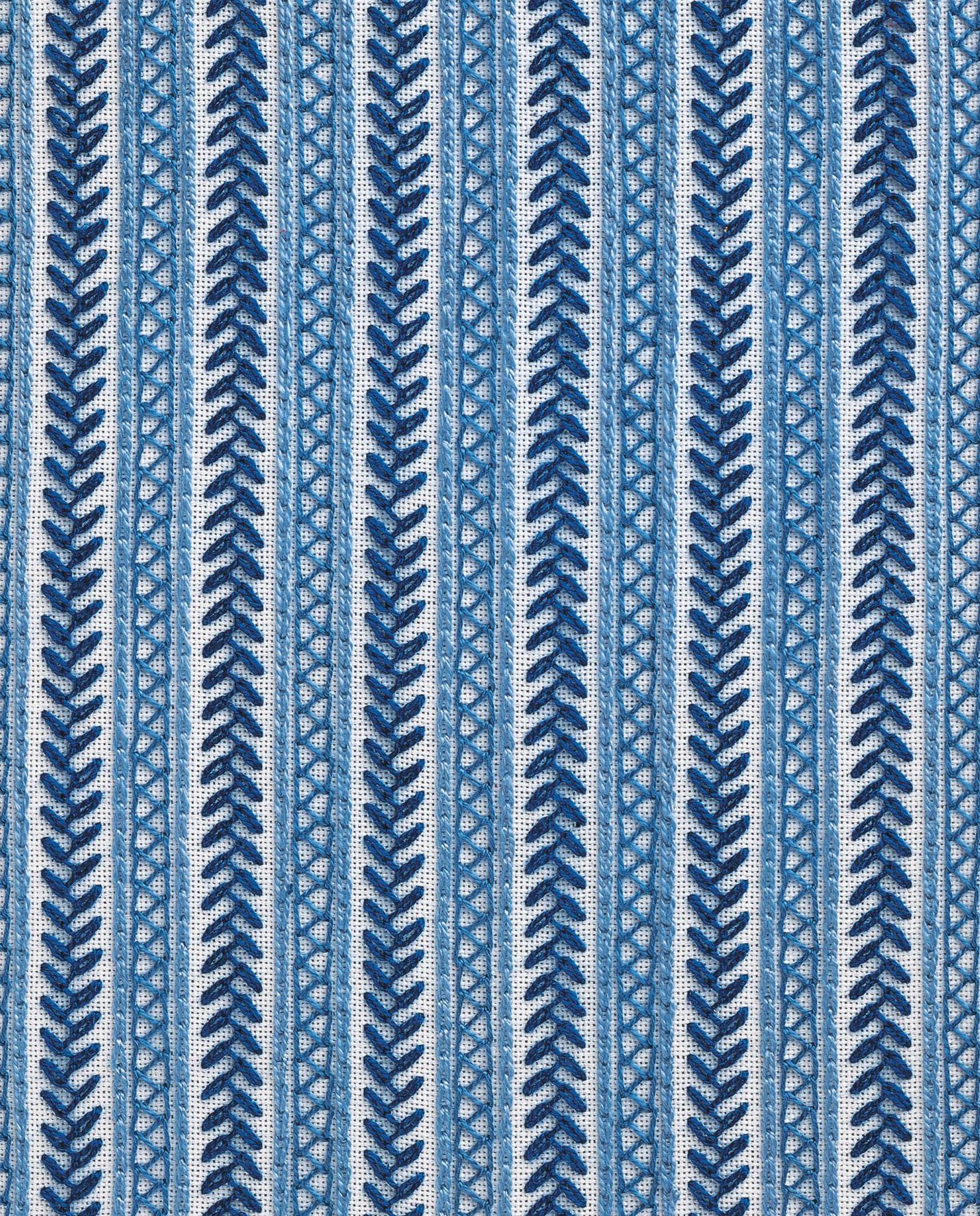
Rya (p.151)

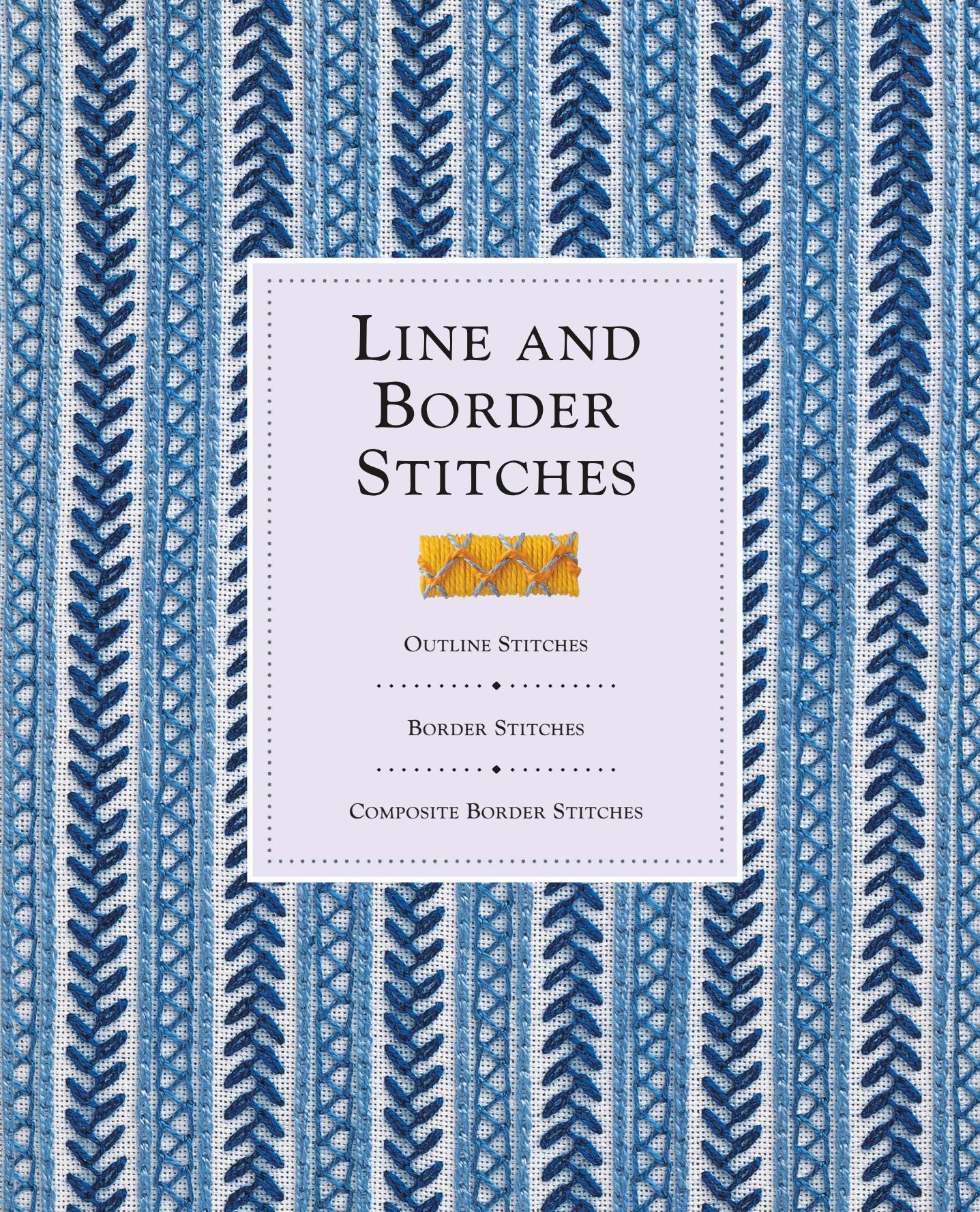


Turkey (p.151)



Houndstooth (p.152)





# LINE AND BORDER STITCHES



OUTLINE STITCHES

BORDER STITCHES

COMPOSITE BORDER STITCHES

# Outline Stitches

**T**HIS GROUP INCLUDES some of the most basic and versatile embroidery stitches, which are all worked continuously in a curved or straight row.

They can be sewn in any thread on any fabric, depending on the effect required, and are employed whenever fine lines and details are needed. Use these stitches to 'draw' designs and motifs, for monograms and lettering, or to define shapes which will be completed with filling stitches. Running and back stitches provide the foundation for some composite stitches and can be interlaced with contrasting threads.

Running 39

Whipped Running 39

Double Running 39

Back 40

Split 40

Threaded Back 40

Stem 41

Cable 41

Couching 42

Satin Couching 42

Pearl 42

Coral 43

Double Knot 43

Chain 44

Square Chain 44

Twisted Chain 44

Cable Chain 45

Broad Chain 45

Rope 46

Scroll 46

# Running

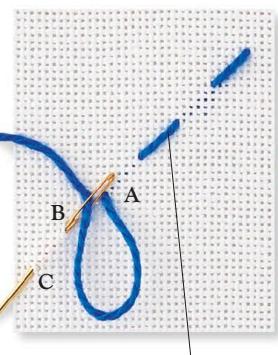


..... LEVEL .....  
Easy

..... USES .....  
Simple lines and outlines;  
basis for other stitches;  
hand sewing and quilting;  
reinforcement for cutwork

..... METHOD .....  
Regularly spaced straight  
stitches of equal length

..... MATERIALS .....  
Any fabric; any thread



Come up at **A**, then insert the needle at **B**. Bring it out again at **C**. Continue, spacing the stitches evenly and making them all the same length.

# Whipped Running



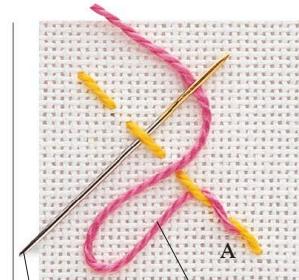
..... OTHER NAME .....  
Cordonnet stitch

..... LEVEL .....  
Easy

..... USES .....  
Straight or curved outlines

..... METHOD .....  
Laced running stitch

..... MATERIALS .....  
Any fabric; any two  
threads – contrasting  
colours and thicknesses for  
greater effect; blunt needle  
for whipping



Work a foundation of closely spaced running stitch (see left). Using a blunt needle, bring the second thread up at **A**. Slide the needle under the next stitch from right to left and pull through gently. Continue whipping to the end of the line.

# Double Running



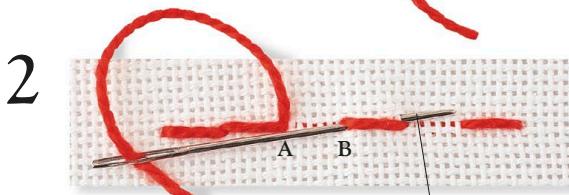
..... OTHER NAMES .....  
Holbein stitch;  
Assisi stitch

..... LEVEL .....  
Easy

..... USES .....  
With cross stitch; in Assisi  
and blackwork

..... METHOD .....  
Counted thread stitch  
worked with two rows of  
running stitch

..... MATERIALS .....  
Evenweave fabric; any  
embroidery thread



**1** Work a line of  
running stitch (see above).  
Make sure the stitches are all the  
same length and equal in length to the spaces.

**2** Fill in the spaces on the return journey. Come out at the top of the previous stitch, at **A**. Insert the needle just below the start of the next stitch at **B**. Repeat to the end of the row.

## TECHNIQUE VARIATION



Double running stitch can be used to create intricate geometric bands and filling patterns. Chart the design on squared paper. Stitch along the line, working every other stitch. On the return journey, fill in the spaces with a second row of running stitch worked in the opposite direction.

# Back



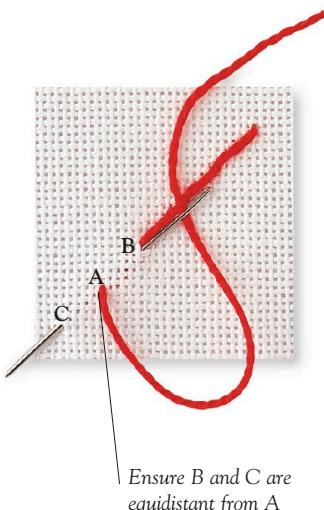
..... LEVEL .....  
Easy

..... USES .....

Details and fine outlines,  
lettering, basis for other  
composite stitches

..... MATERIALS .....

Any fabric; any thread –  
untwisted threads give  
smooth effect



Come up at A. Insert the  
needle at B, then bring it out  
again one stitch length ahead  
of A at C. Insert the needle  
again at A and continue  
making regular backward  
stitches in the same way.

# Split



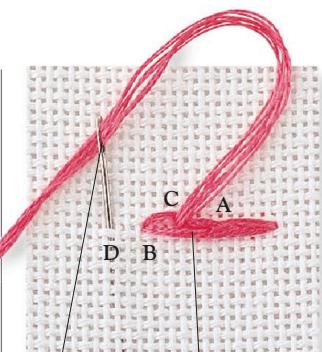
..... LEVEL .....  
Easy

..... USES .....

Outlines; in close rows as  
filling; padded edge for  
solid filling stitches

..... MATERIALS .....

Any fabric; soft,  
untwisted thread such as  
stranded cotton or silk  
floss; sharp needle



Keep stitches  
regular to  
create smooth  
surface

Come up at A and work a  
straight stitch across to B.  
Bring the needle up at C, half-  
way along the stitch, so that it  
splits the thread. Pull through.  
Insert the needle at D and  
repeat to continue.

# Threaded Back



..... LEVEL .....  
Easy

..... USES .....

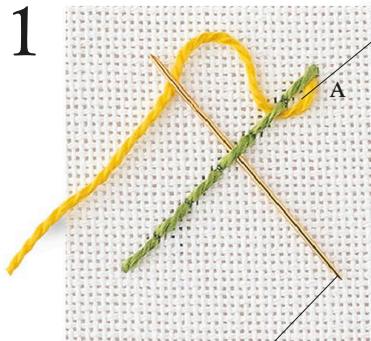
Flexible, decorative  
outlines and borders

..... METHOD .....

Row of back stitch  
interlaced with one or  
two threads

..... MATERIALS .....

Any fabric; two or three  
colours of any thick  
embroidery thread;  
blunt needle



Do not  
pull thread  
too tightly

2



Keep loops even  
on both sides

1 Work a foundation of back stitch (see above). Bring the second thread up at A. Slide the needle under the next stitch, then pass it back under the following stitch. Continue weaving from side to side.

2 Take the thread down at B and finish off. For a double-threaded variation bring another thread up at C and weave in the same way as before, filling in the gaps.

# Stem



..... OTHER NAMES .....

Outline stitch;  
crewel stitch

..... LEVEL .....

Easy

..... USES .....

Outlines; flower stems;  
worked in rows as filling

..... MATERIALS .....

Any fabric;  
any embroidery thread  
or crewel wool



1 Start at A, then insert the needle at B.  
Bring the needle up in the centre at C.

2 Insert the needle at D and bring it  
out at the end of the previous stitch,  
at B. Continue making a row of  
overlapping stitches.

..... TECHNIQUE VARIATION .....



For a more solid,  
rope-like effect,  
work the stitches  
at an angle.

# Cable



..... OTHER NAMES .....

Alternating stem stitch;  
side-to-side stem stitch

..... LEVEL .....

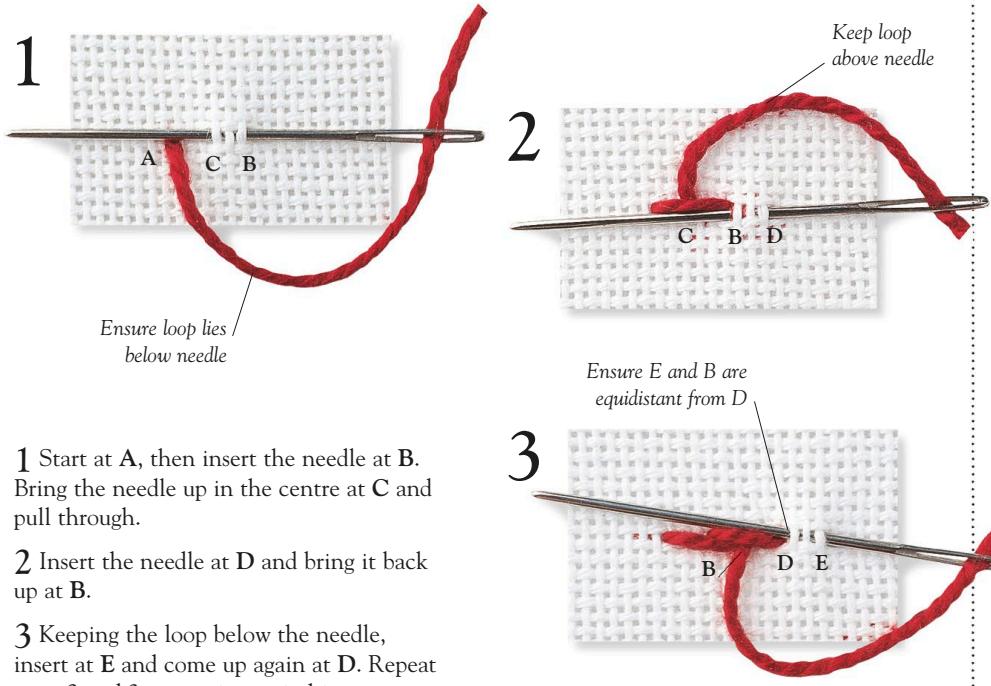
Easy

..... USES .....

Straight and curved  
outlines; narrow border

..... MATERIALS .....

Any fabric;  
any embroidery thread



1 Start at A, then insert the needle at B.  
Bring the needle up in the centre at C and  
pull through.

2 Insert the needle at D and bring it back  
up at B.

3 Keeping the loop below the needle,  
insert at E and come up again at D. Repeat  
steps 2 and 3 to continue stitching.

# Couching



..... LEVEL .....

Easy

..... USES .....

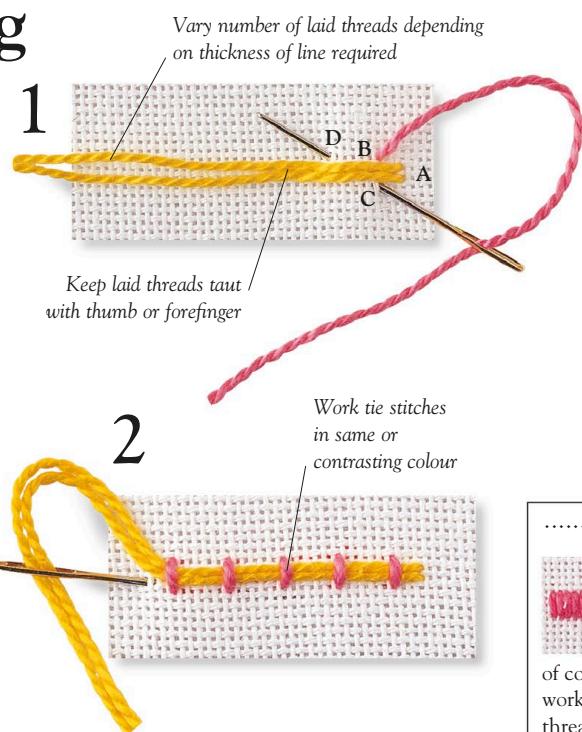
Straight and curved outlines; metal thread work; in rows as filling

..... METHOD .....

Laid threads held down with small tie stitches

..... MATERIALS .....

Any closely woven fabric; thick or delicate embroidery threads; finer thread for couching; frame



Vary number of laid threads depending on thickness of line required

Keep laid threads taut with thumb or forefinger

Work tie stitches in same or contrasting colour

1 Bring the main threads out at A and lay them along the line to be worked. To make the tie stitches (see p.20), come up at B using the couching thread. Insert the needle at C, over the laid threads, and bring it out at D to start the next stitch.

2 Continue working evenly spaced tie stitches over the laid thread to the end of the line. Finish off all threads at the back.

..... STITCH VARIATION .....



Satin couching, known also as trailing stitch, is a variation of couching, in which the tie stitches are worked very closely together so that the laid thread is completely covered.

# Pearl



..... LEVEL .....

Intermediate

..... USES .....

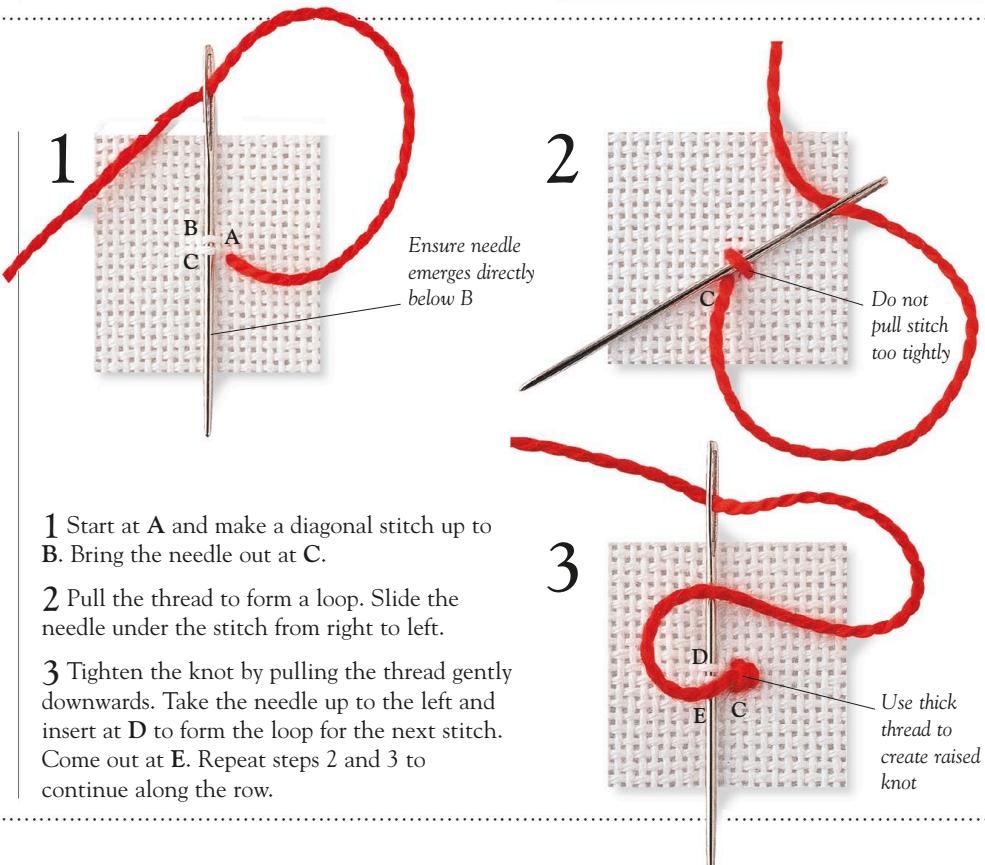
Intricate or straight outlines; monograms

..... METHOD .....

Knotted stitch, worked in continuous line

..... MATERIALS .....

Any fabric; thick, non-stranded embroidery thread



1 Start at A and make a diagonal stitch up to B. Bring the needle out at C.

2 Pull the thread to form a loop. Slide the needle under the stitch from right to left.

3 Tighten the knot by pulling the thread gently downwards. Take the needle up to the left and insert at D to form the loop for the next stitch. Come out at E. Repeat steps 2 and 3 to continue along the row.

Satin couching, known also as trailing stitch, is a variation of couching, in which the tie stitches are worked very closely together so that the laid thread is completely covered.



Satin couching, known also as trailing stitch, is a variation of couching, in which the tie stitches are worked very closely together so that the laid thread is completely covered.

Do not pull stitch too tightly

Use thick thread to create raised knot

# Coral



..... OTHER NAMES .....

Knotted stitch; snail trail; beaded stitch

..... LEVEL .....

Easy

..... USES .....

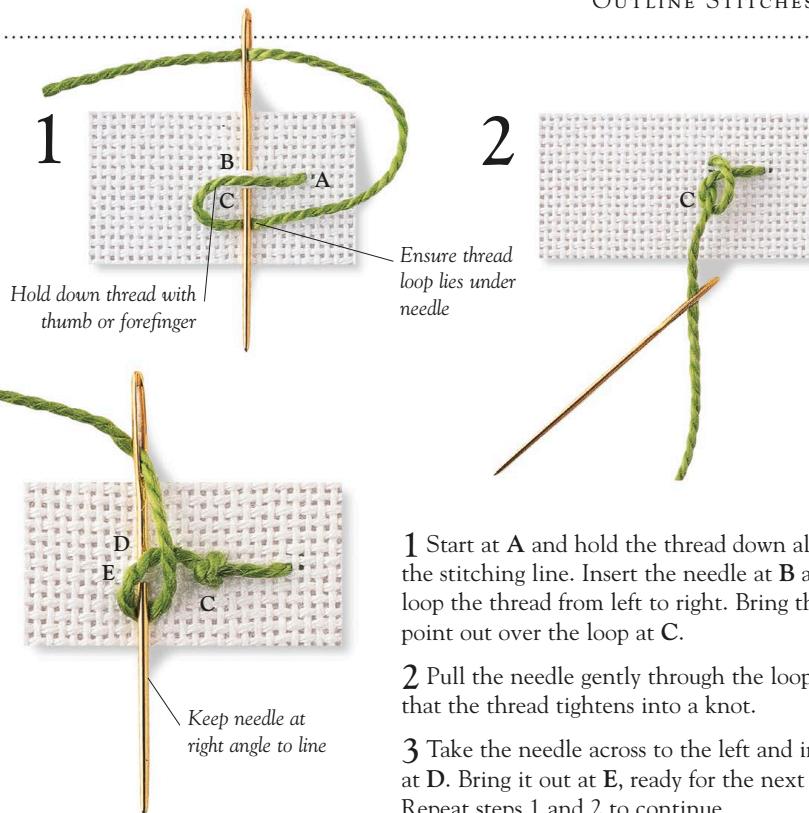
Straight and curved outlines; in rows as textured filling

..... METHOD .....

Series of closely or widely spaced single knots

..... MATERIALS .....

Any fabric; thick, non-stranded thread



**1** Start at **A** and hold the thread down along the stitching line. Insert the needle at **B** and loop the thread from left to right. Bring the point out over the loop at **C**.

**2** Pull the needle gently through the loop so that the thread tightens into a knot.

**3** Take the needle across to the left and insert it at **D**. Bring it out at **E**, ready for the next knot. Repeat steps 1 and 2 to continue.

# Double Knot



..... OTHER NAMES .....

Old English knot stitch; Palestrina stitch; Smyrna stitch

..... LEVEL .....

Intermediate

..... METHOD .....

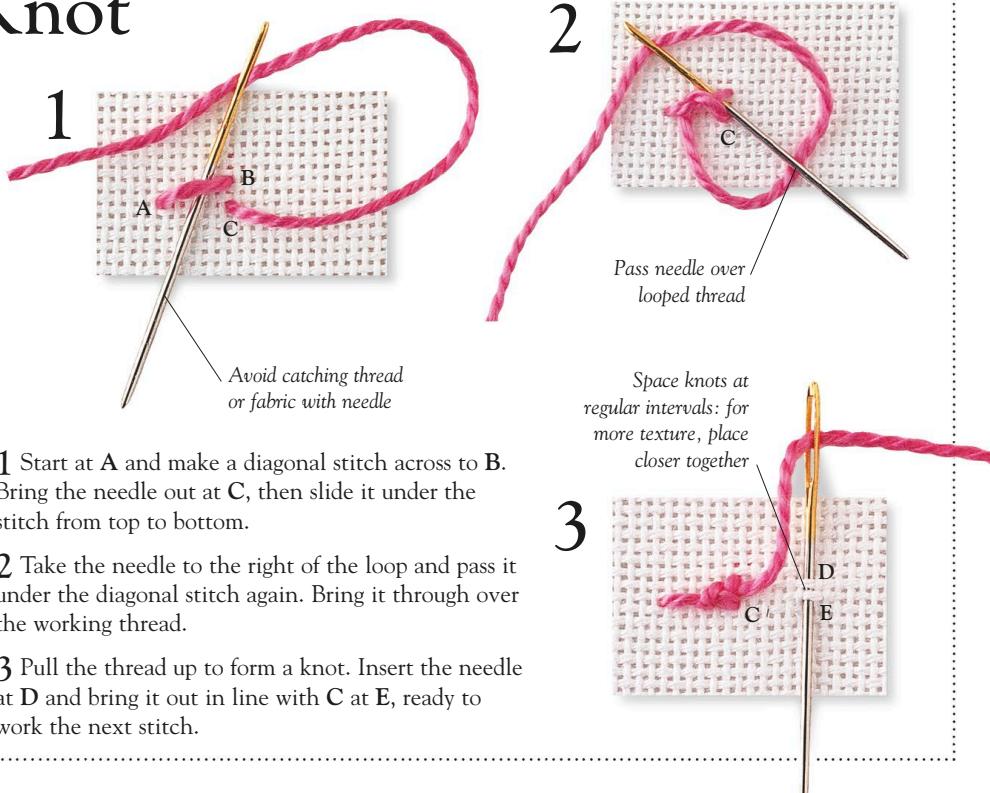
Knotted stitch, worked in continuous line

..... USES .....

Outlines and borders

..... MATERIALS .....

Any fabric; thick, non-stranded embroidery thread



# Chain



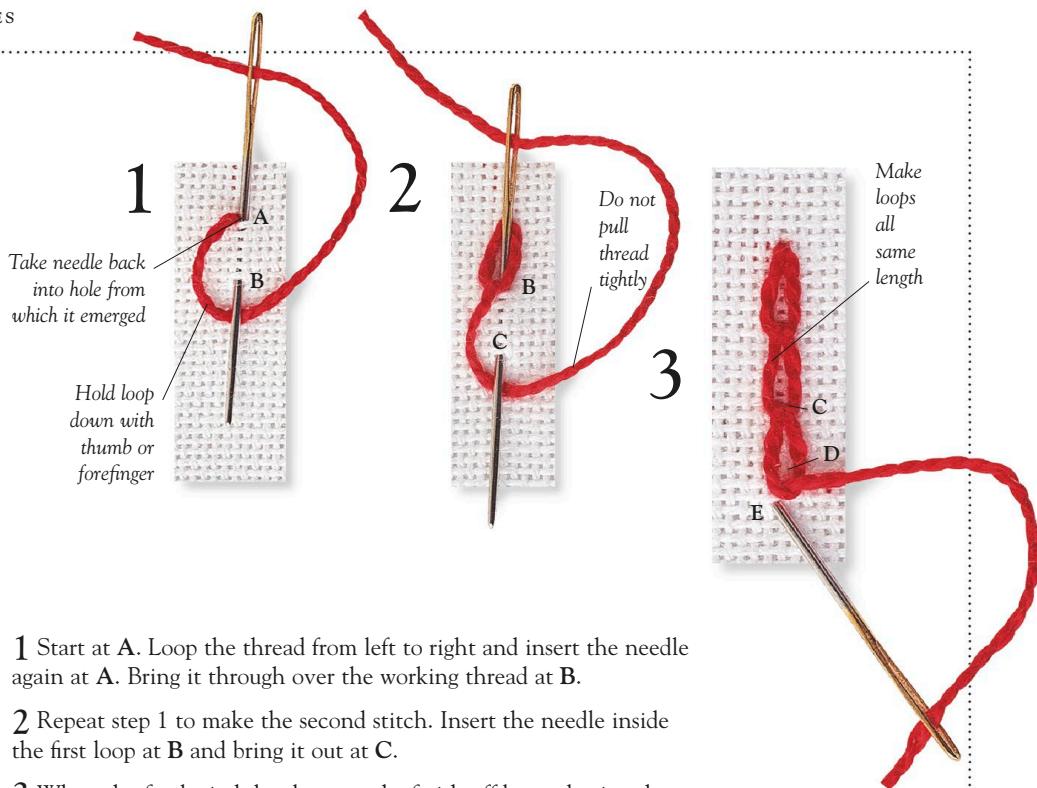
..... OTHER NAMES .....  
point de chainette;  
Tambour stitch

..... LEVEL .....  
Easy

..... USES .....  
Straight lines and curves;  
lettering; in rows  
or spiral as filling

..... METHOD .....  
Looped stitch, worked  
from top to bottom

..... MATERIALS .....  
Any fabric; any thread



1 Start at A. Loop the thread from left to right and insert the needle again at A. Bring it through over the working thread at B.

2 Repeat step 1 to make the second stitch. Insert the needle inside the first loop at B and bring it out at C.

3 When the final stitch has been made, finish off by anchoring the last loop down with a small tie stitch (see p.20) from D to E.

# Square Chain



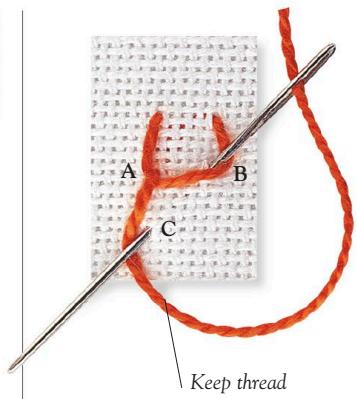
..... OTHER NAMES .....  
Ladder stitch; Roman  
chain; open chain stitch

..... LEVEL .....  
Easy

..... USES .....  
Broad outlines; couching  
stitch; foundation for  
ribbon decoration;  
traditional Indian  
embroidery

..... METHOD .....  
Looped stitch, worked  
from top to bottom

..... MATERIALS .....  
Any fabric; any thread



Come out at A. Insert the needle inside the previous loop at B. Bring it through over the working thread at C, leaving an open loop. Repeat to continue. Anchor the final loop with a tie stitch (see p.20) at each corner.

# Twisted Chain

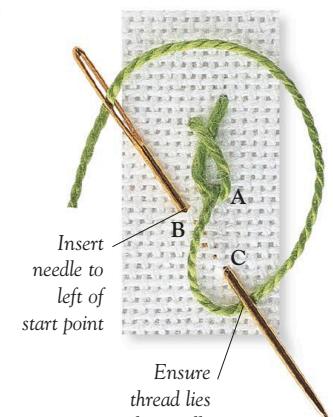


..... LEVEL .....  
Easy

..... USES .....  
Curved and textured  
outlines

..... METHOD .....  
Chain stitch variation  
with crossed loop

..... MATERIALS .....  
Any fabric; any thread –  
non-stranded threads  
give best effect



Come up at A. Loop thread from left to right, insert the needle at B. Come up at C, pull through over the working thread. Repeat to continue. Finish with a tie stitch (see p.20) over the final loop.

# Cable Chain



..... LEVEL .....

Intermediate

..... METHOD .....

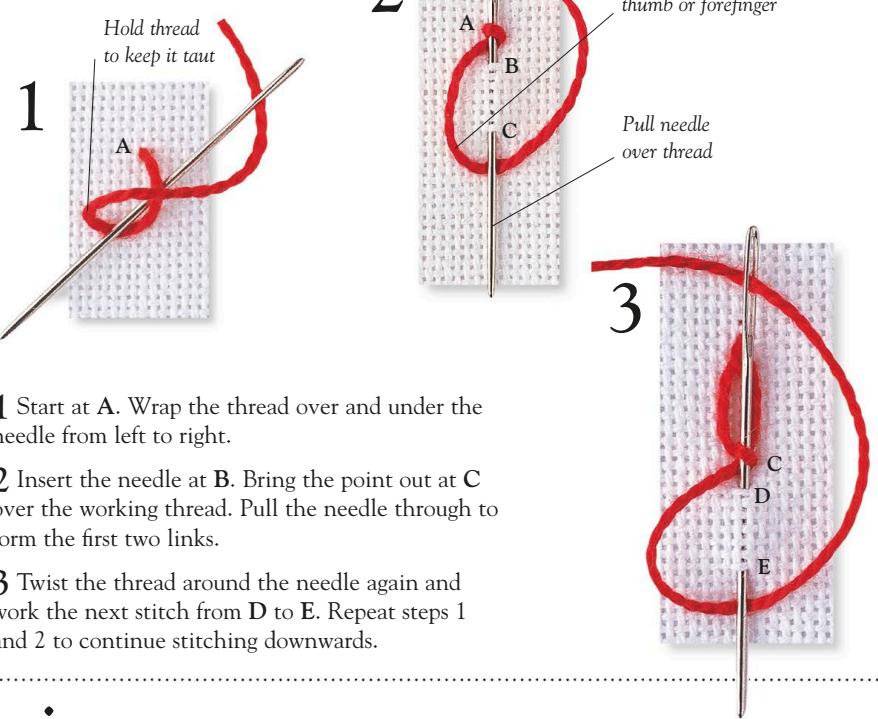
Looped and twisted stitch,  
worked from top  
to bottom

..... USES .....

Decorative straight or  
curved outlines

..... MATERIALS .....

Any fabric; any thick  
embroidery thread



# Broad Chain



..... OTHER NAME .....

Reversed chain stitch

..... LEVEL .....

Intermediate

..... METHOD .....

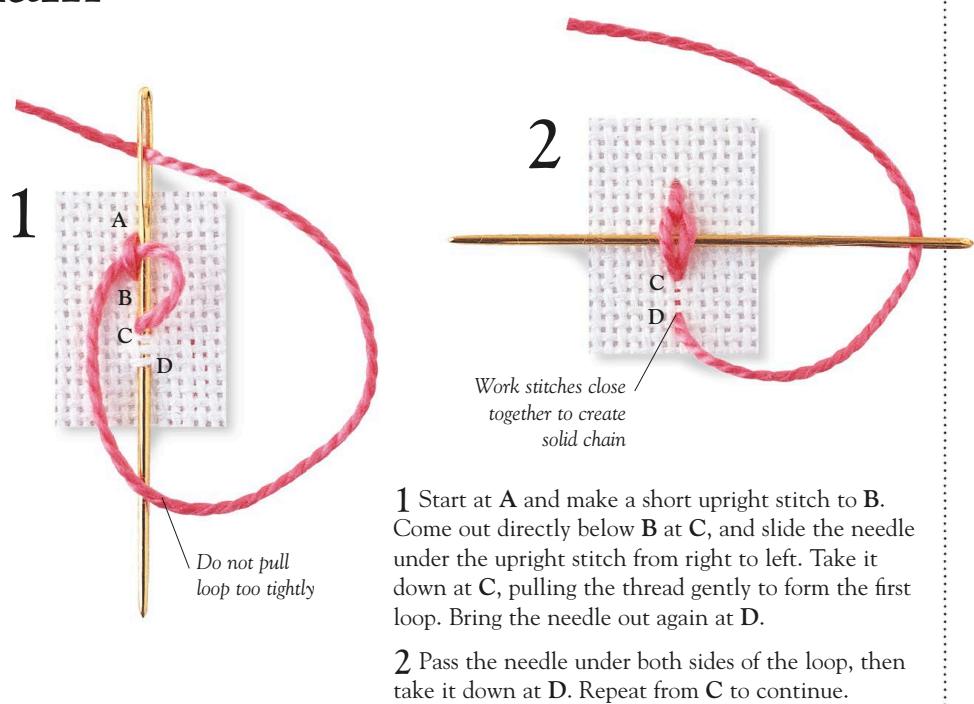
Looped stitch, worked  
from top to bottom

..... USES .....

Solid, flexible outline

..... MATERIALS .....

Any fabric;  
firm embroidery thread



# Rope



..... LEVEL .....

Advanced

..... USES .....

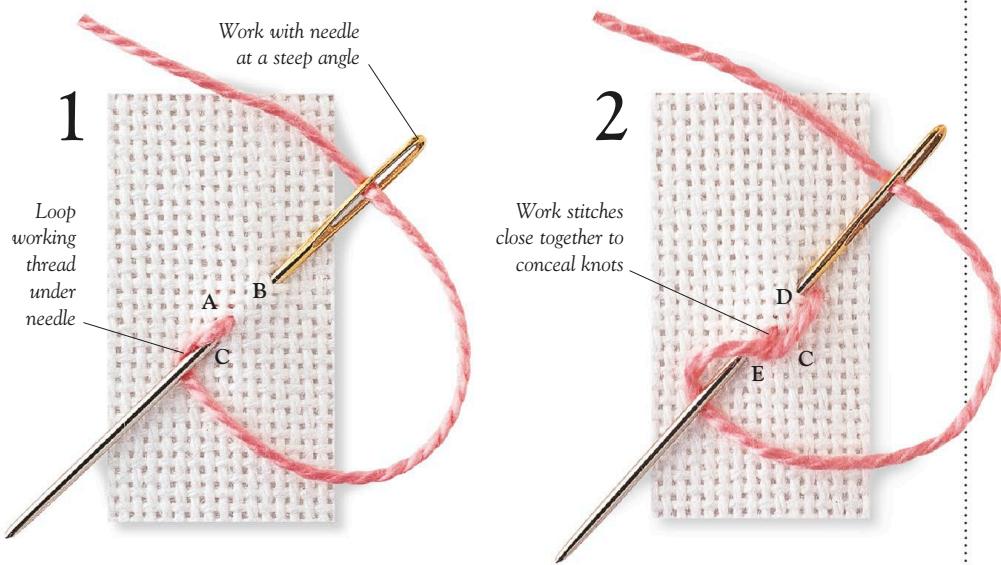
Straight, curved or spiral outlines

..... MATERIALS .....

Any fabric; any thick thread – stranded cotton gives a smooth effect; frame

..... TIP .....

Vary the angle of the stitches to work around a curve



1 Start at A. Take the needle diagonally across and insert at B, then bring it up below and to the left of A, at C.

2 Pull the needle over the working thread to form a small knot at the base of the stitch. Insert the needle at D and bring it up at E to make the next stitch. Repeat this step to continue.

# Scroll



..... OTHER NAME .....

Single knotted line stitch

..... LEVEL .....

Intermediate

..... USES .....

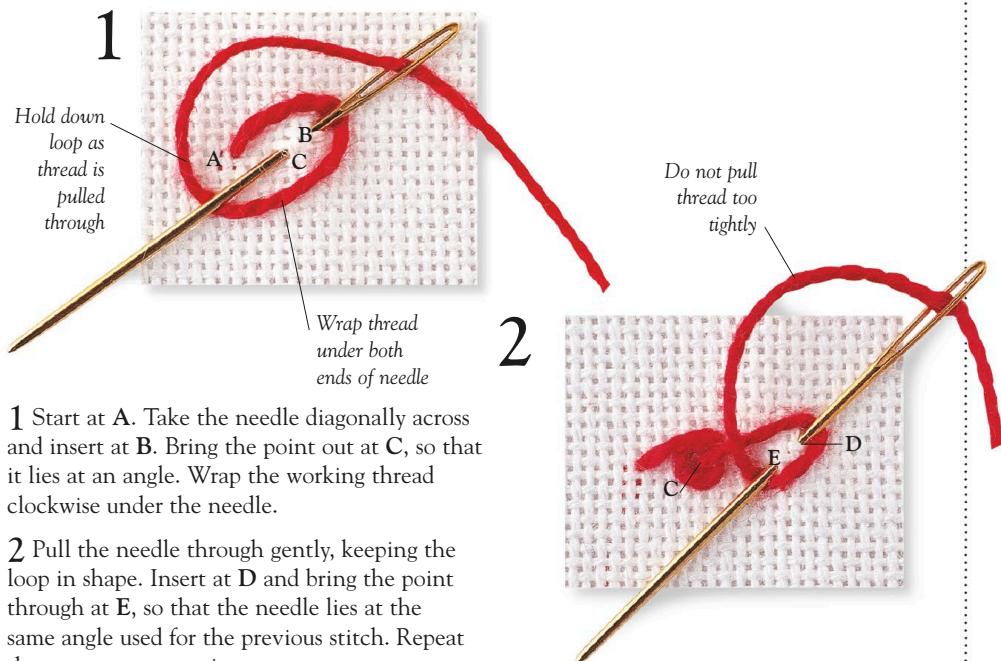
Decorative outlines

..... METHOD .....

Looped knot stitch

..... MATERIALS .....

Any fabric; firm, non-stranded embroidery thread; frame



1 Start at A. Take the needle diagonally across and insert at B. Bring the point out at C, so that it lies at an angle. Wrap the working thread clockwise under the needle.

2 Pull the needle through gently, keeping the loop in shape. Insert at D and bring the point through at E, so that the needle lies at the same angle used for the previous stitch. Repeat the sequence to continue.

# Border Stitches

**T**HIS IS THE largest, most widely used group of stitches and includes flat, looped and knotted techniques. Border stitches are used to create broad, decorative straight lines, frames, and edgings. They can be worked in straight or curved rows, singly as outlines or repeated to form a filling to cover a larger area. Use plainweave fabric for freestyle stitching or evenweave to produce the more regular stitches of counted thread work. Mount the fabric in a frame to prevent it puckering and to keep the stitches even, especially those such as herringbone which are made up of long straight stitches.

Paris 48	Zigzag Chain 55
Fern 48	Rosette Chain 55
Bosnian 49	Loop 56
Chevron 49	Flat Vandyke 56
Thorn 50	Ladder 57
Cross 50	Blanket 58
Long-armed Cross 51	Buttonhole 58
Zigzag 51	Closed Buttonhole 58
Herringbone 52	Single Feather 58
Closed Herringbone 52	Up and Down Buttonhole 59
Shadow 52	Open Cretan 59
Basket 53	Feather 60
Wheatear 53	Closed Feather 60
Russian Chain 54	Double Feather 61
Petal 54	Chained Feather 61

# Paris



..... OTHER NAME .....

*Open square stitch*

..... LEVEL .....

*Easy*

..... USES .....

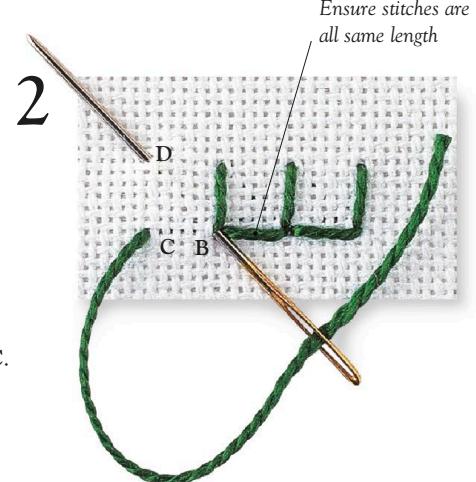
*Light border; in rows as filling*

..... METHOD .....

*Back stitch variation with upright branches*

..... MATERIALS .....

*Evenweave fabric; any thread*



1 Come up at A and work an upright stitch to B. Bring the needle out to the left of B at C.

2 Re-insert the needle at B to make a back stitch. Bring it out again above C, at D. Continue working pairs of stitches at right angles in the same way.

# Fern



..... OTHER NAME .....

*Fern leaf stitch*

..... LEVEL .....

*Easy*

..... USES .....

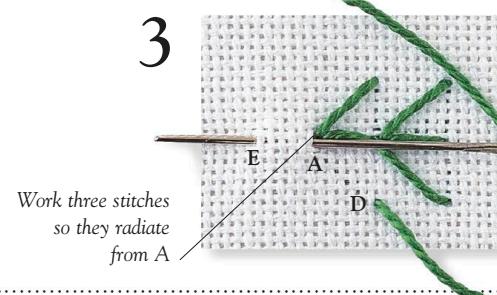
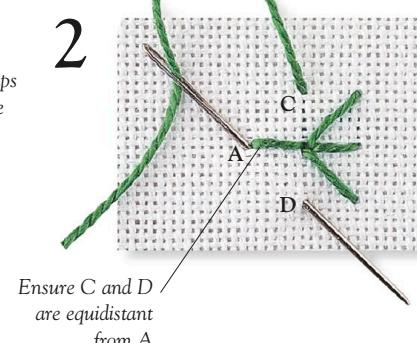
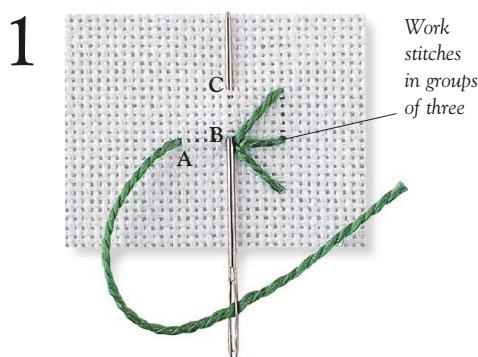
*Leaf veins and delicate foliage sprays*

..... MATERIALS .....

*Any fabric; any thread*

..... TIP .....

*Vary length of stitches when working on a curve*



1 Come out at A. Insert the needle at B to make a horizontal stitch. Come out directly above B, at C.

2 Re-insert the needle at A and bring it out below C, at D.

3 Insert the needle again at A and come out at E, ready to start the next group of stitches.

# Bosnian



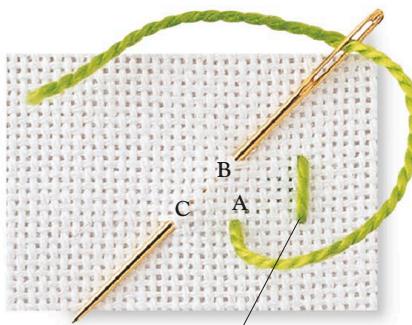
..... LEVEL .....  
Easy

..... USES .....  
Straight borders or  
outlines; in rows as filling

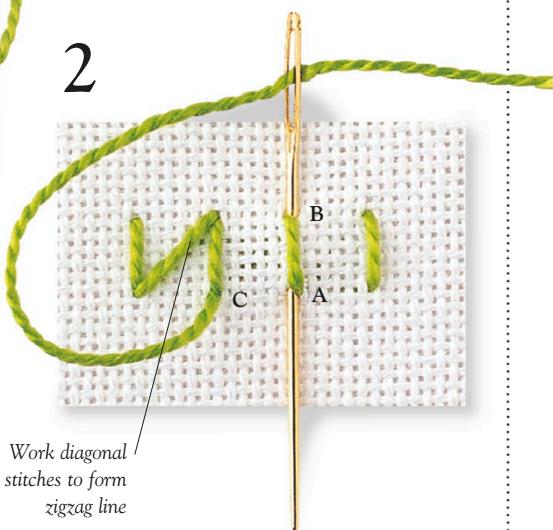
..... METHOD .....  
Worked horizontally in  
two journeys

..... MATERIALS .....  
Any fabric; any thread

1



2



1 Come up at **A** and make an upright stitch to **B**. Bring the needle out to the left of **A**, at **C**. Continue working a row of evenly spaced straight stitches.

2 Fill the spaces with slanting stitches. Come up at **C**, insert the needle at **B**, then bring it out at **A**. Repeat to the end of the row.

# Chevron



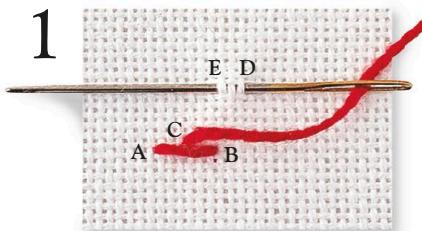
..... LEVEL .....  
Easy

..... USES .....  
Straight border; in close  
rows as light filling; in  
smocking as surface  
honeycomb stitch

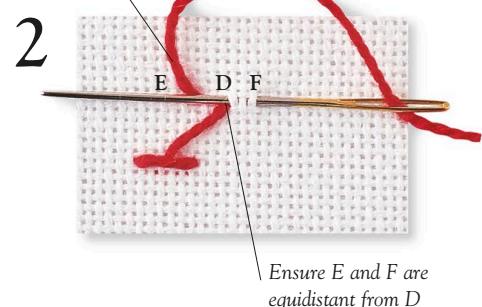
..... METHOD .....  
Worked horizontally  
between parallel lines

..... MATERIALS .....  
Any fabric; any thread

1



2

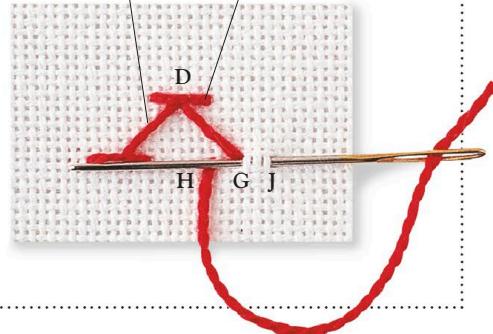


1 Start at **A** and make a horizontal straight stitch to **B**. Bring the needle out at the centre of the stitch, at **C**. Take the needle up to the right and insert it at **D**, then bring it out in line with **D**, at **E**.

2 Take the needle to the right and insert it at **F**. Come out again at **D**.

3 Take the needle down and insert at **G**, then come out at **H**. Insert the needle to the right, at **J**, and bring it out again at **G**. Repeat the sequence to continue.

3



Work diagonal  
stitches at  
consistent angles

Make all horizontal  
stitches same length

# Thorn



..... LEVEL .....

Easy

..... USES .....

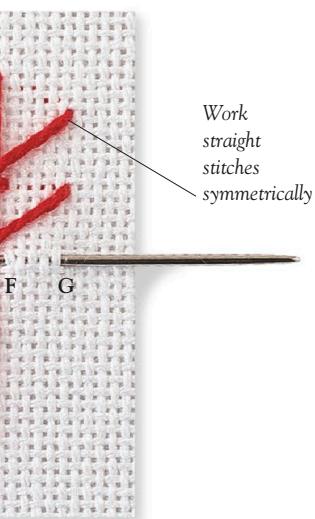
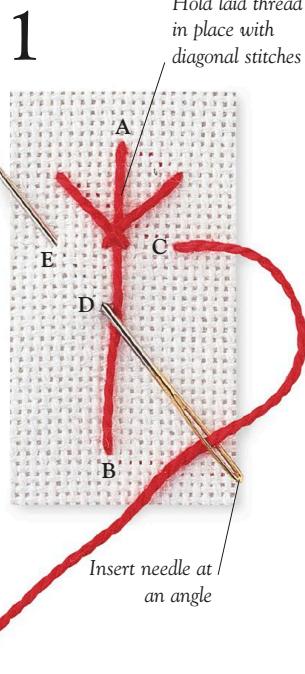
Curved floral sprays and foliage; straight borders

..... METHOD .....

Laid thread couched down (see p.42) with pairs of crossed stitches

..... MATERIALS .....

Any fabric; any embroidery thread – fine threads give a feathery appearance; frame



1 Start at A and, following the line to be worked, make a long stitch to B. Use a second thread to work the couching stitches. Come up at C and take the needle across the laid thread to insert at D. Bring the needle out at E.

2 Insert the needle at F and bring it out at G, ready to make the next diagonal stitch. Make further pairs of stitches in the same way along the laid thread.

# Cross



..... OTHER NAMES .....

Berlin stitch;  
sampler stitch

..... LEVEL .....

Easy

..... USES .....

Geometric designs; charted patterns; lettering

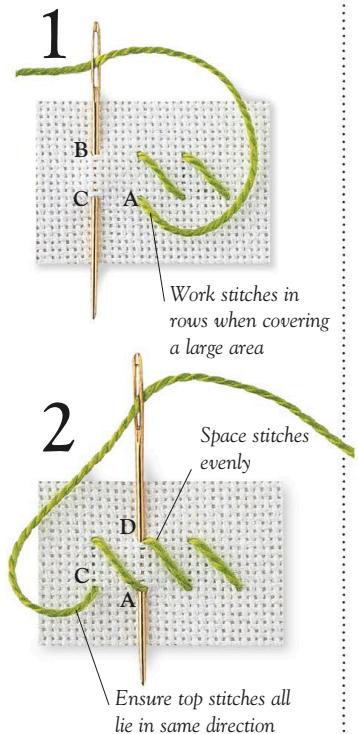
..... METHOD .....

Worked over equal number of horizontal and vertical threads

..... MATERIALS .....

Evenweave fabric; any embroidery thread

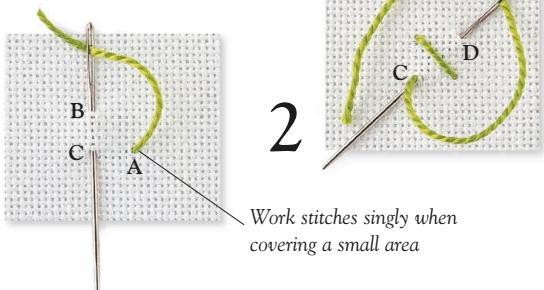
To work in rows:



1 Come up at A, insert the needle at B and come out at C. Repeat to make a series of evenly spaced diagonal stitches.

2 Work the top stitches in the opposite direction. Take the needle across from C and insert at D. Come out again at A. Repeat to complete the row.

To work stitches singly:



1 Start at A. Take the needle diagonally left and insert at B, then bring it out at C.

2 Insert the needle at D to complete the cross. Bring the needle out at C to work the next stitch.

# Long-armed Cross



..... OTHER NAMES .....

Plaited Slav stitch;  
long-legged cross stitch

..... LEVEL .....

Intermediate

..... USES .....

Straight frame or border;  
in rows as filling

..... METHOD .....

Cross stitch variation  
worked horizontally

..... MATERIALS .....

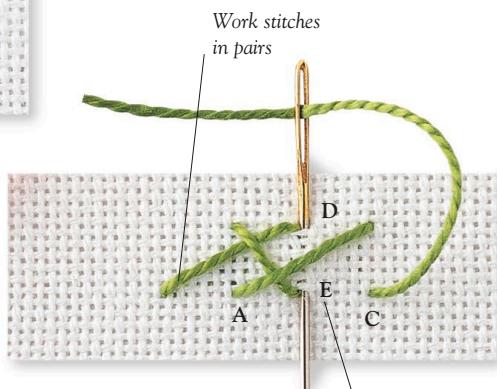
Evenweave fabric; thick  
embroidery threads –  
heavier threads give a  
more raised appearance

1



Work over  
twice as many  
horizontal as  
vertical threads

2



# Zigzag



..... LEVEL .....

Easy

..... USES .....

Open outline; in close  
rows as open filling

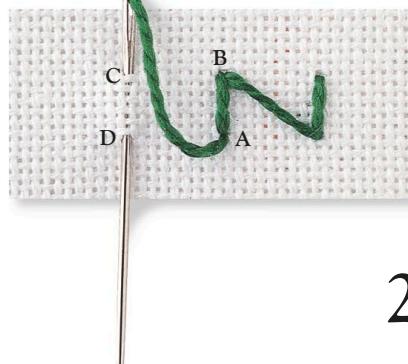
..... METHOD .....

Alternate upright and  
diagonal stitches, worked  
horizontally in two  
journeys

..... MATERIALS .....

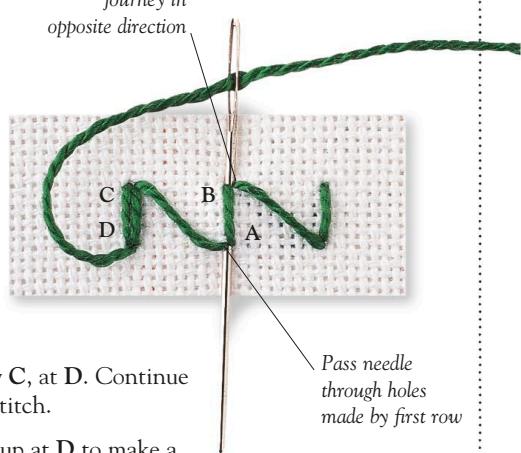
Any fabric; any thread –  
fine twisted threads give  
a more open effect

1



Work second  
journey in  
opposite direction

2



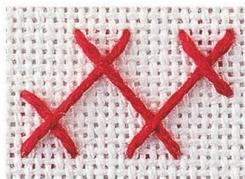
1 Come up at A and insert the needle

directly above, at B. Bring it out again at A

and make a diagonal stitch to C. Come up below C, at D. Continue  
to the end of the row, finishing with an upright stitch.

2 Take the needle down again at C and bring it up at D to make a  
second upright stitch. Insert at B to make a diagonal stitch, then  
come up at A. Repeat this step until all the crosses are complete.

# Herringbone



..... OTHER NAMES .....

Russian cross stitch;  
fishnet stitch

..... LEVEL .....

Easy

..... USES .....

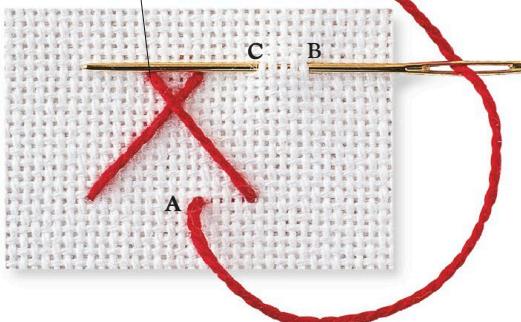
Decorative straight edging;  
base for composite  
stitches; in rows  
as open filling

..... MATERIALS .....

Evenweave fabric; any  
embroidery thread

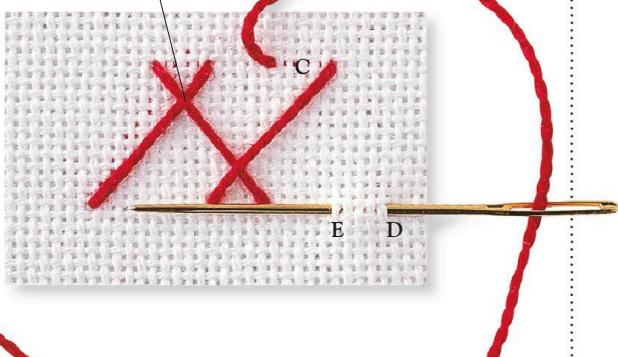
Keep stitches  
spaced evenly  
and equal  
in length

1



Cross diagonal stitches  
at top and bottom

2



1 Come up at A, take the needle  
diagonally up to B and insert.  
Bring it out at C, making a small  
back stitch.

2 Take the needle down and  
insert at D, then bring it through  
at E. Repeat these two steps to  
the end of the row.

# Closed Herringbone



..... OTHER NAME .....

Double back stitch

..... LEVEL .....

Intermediate

..... METHOD .....

Herringbone variation

..... USES .....

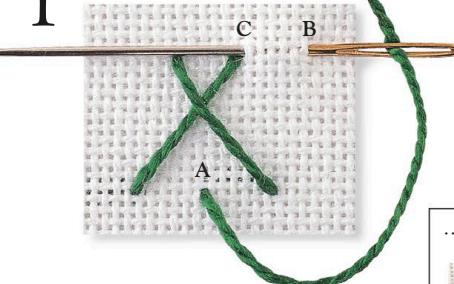
Open border; in rows as  
lattice filling

..... MATERIALS .....

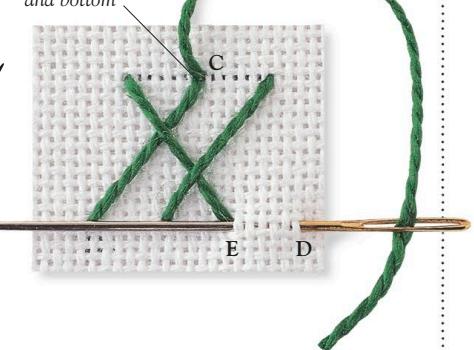
Evenweave fabric; any  
thread; frame

Stitches  
touch at top  
and bottom

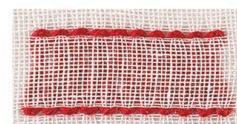
1



2



## STITCH VARIATION



Shadow stitch is formed  
when closed herringbone  
stitch is worked on the  
reverse side of a semi-  
transparent material.

The design is outlined with back stitch and the  
crossed threads form a dense band of colour, which  
shows through the fabric. Mount fabric in a frame.

1 Come up at A and make a diagonal  
stitch across to B. Bring the needle out on  
the same level, at C.

2 Take the needle down to D and insert,  
then come through at E. Repeat these  
two steps to continue.

# Basket



..... LEVEL .....

Advanced

..... USES .....

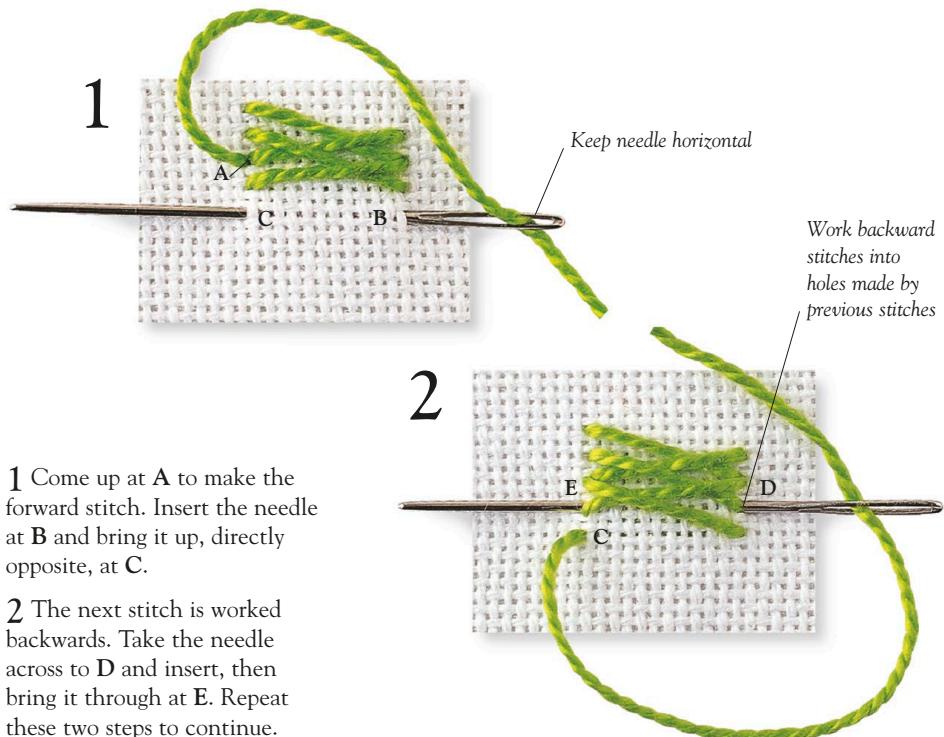
Straight bands and borders; in rows as a filling

..... METHOD .....

Alternate forward and backward stitches, worked downwards between two parallel lines

..... MATERIALS .....

Any fabric; stranded thread gives a smoother finish



# Wheatear



..... LEVEL .....

Intermediate

..... USES .....

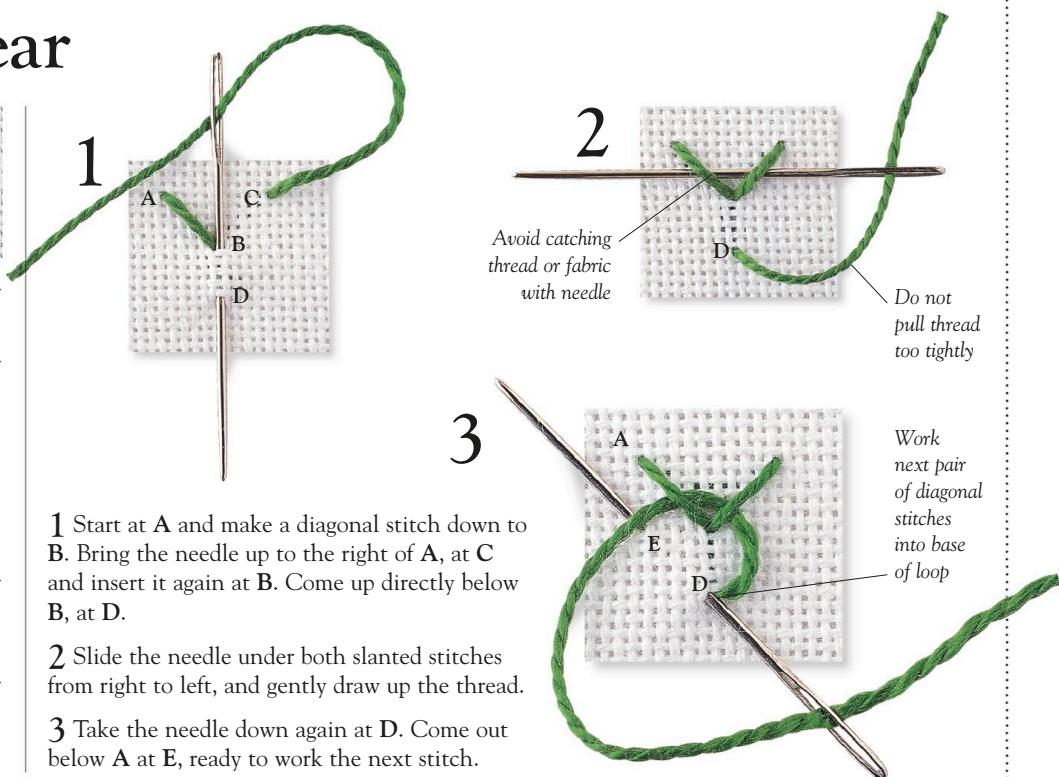
Straight or gently curved outlines; traditionally worked on smocks and childrens' clothes; used singly as filling (see p.81)

..... METHOD .....

Looped stitch, worked from top to bottom

..... MATERIALS .....

Any fabric; non-stranded threads give raised effect



# Russian Chain



..... LEVEL .....

Easy

..... USES .....

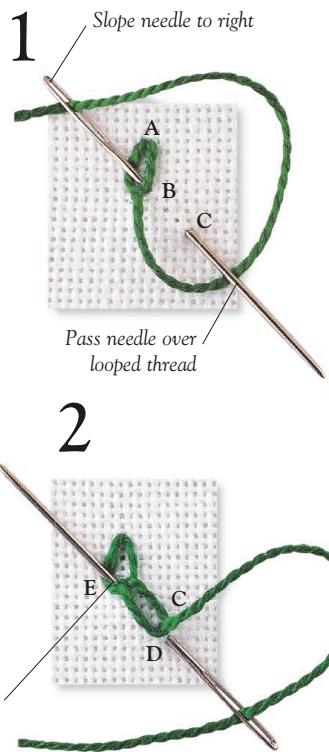
Straight or curved border;  
individually as  
powdered filling

..... METHOD .....

Worked in detached  
groups of three  
chain stitches

..... MATERIALS .....

Any fabric; thick thread



**1** Work a chain stitch (see p.44) from **A** to **B**, bringing the needle out to the right of centre. Insert again at **B**, loop the thread from left to right and bring the needle out at **C**.

**2** Insert the needle at **D** to make a tie stitch (see p.20), then bring the needle up inside the first loop, at **E**.

**3** Make the third chain stitch at an angle from **E** to **F** in the same way. Finish with a tie stitch. Work the next and subsequent groups of stitches directly below the first.

# Petal



..... OTHER NAME .....

Pendant chain stitch

..... LEVEL .....

Intermediate

..... METHOD .....

Angled link stitches combined with a row of stem stitches

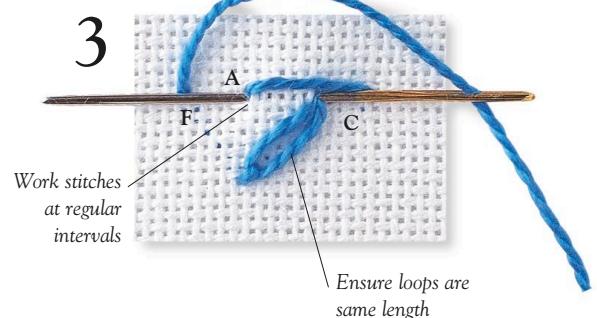
..... USES .....

Curved and straight lines;  
in rows as filling

..... MATERIALS .....

Any fabric; any thick  
thread

Make tie stitch to hold loop in place



**1** Start at **A** and make a straight stitch to **B**. Bring the needle up at the centre of the stitch at **C**. Work a chain stitch (see p.44) from **C** to **D**.

**2** Insert the needle at **E** to make a tie stitch (see p.20). Come out to the left of **A** at **F**.

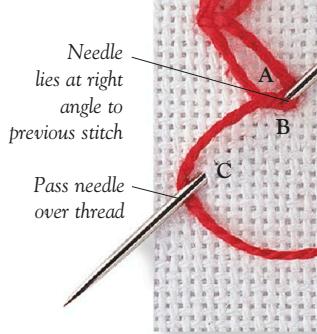
**3** Insert the needle again at the top of the loop, at **C**, and come out at **A**, ready to make the next pair of stitches.

# Zigzag Chain

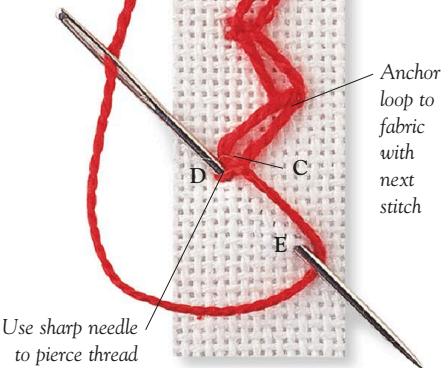


- ..... OTHER NAME .....  
Vandyke chain
- ..... LEVEL .....  
Intermediate
- ..... USES .....  
Straight and gently curved  
lines and outlines
- ..... METHOD .....  
Chain stitches worked  
at alternate angles
- ..... MATERIALS .....  
Any fabric; twisted  
thread; sharp needle

1



2



1 Come up inside the previous stitch at A. Loop the thread from left to right and insert the needle at B so that it pierces the base of the stitch. Bring the needle out at C, over the working thread.

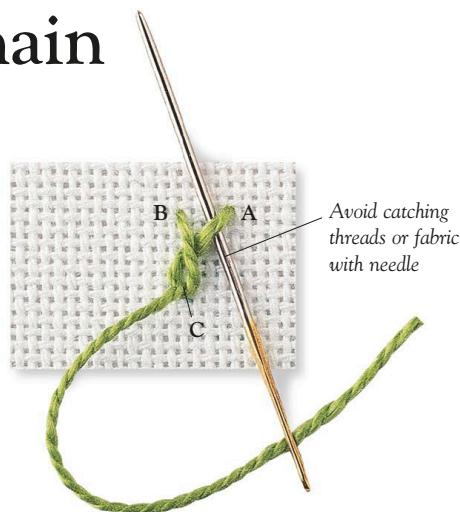
2 Loop the thread from right to left and insert the needle at D, through the base of the last stitch. Come out at E and continue making stitches at right angles. Finish off with a tie stitch (see p.20) over the final loop.

# Rosette Chain

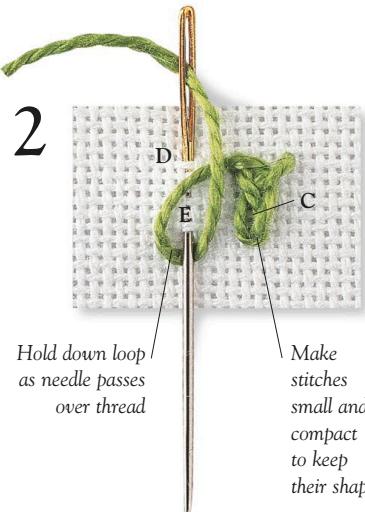


- ..... OTHER NAME .....  
Bead edging stitch
- ..... LEVEL .....  
Advanced
- ..... USES .....  
Straight or curved borders
- ..... METHOD .....  
Twisted chain variation,  
worked horizontally
- ..... MATERIALS .....  
Any fabric; thick non-  
stranded thread

1



2



1 Start at A. Loop the thread from left to right and insert the needle at B. Come up at C and pull the needle through the loop. Slide the needle under the thread to the left of A from bottom to top, and pull through gently.

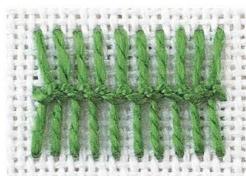
2 Insert the needle at D and come up through the loop at E, as before. Repeat to continue.

## ..... TECHNIQUE VARIATION .....



Work rosette chain in a circle to create a petalled flower motif. The stitches radiate from a central point and should be evenly spaced.

# Loop



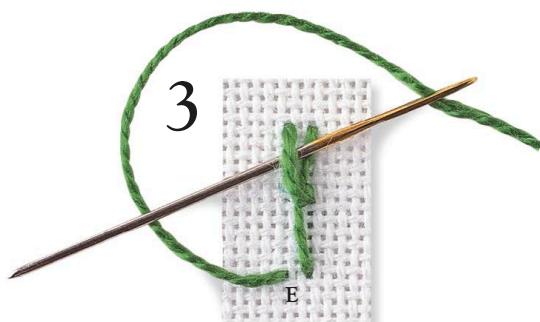
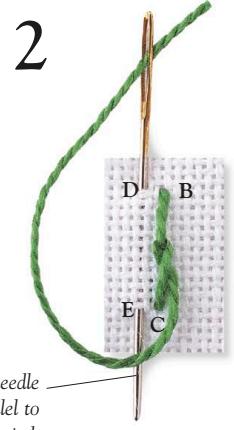
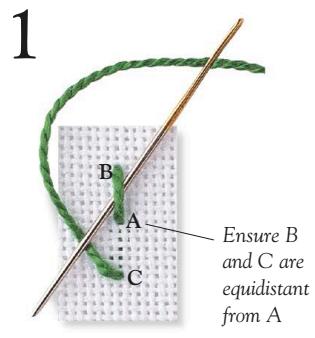
..... OTHER NAME .....  
Centipede stitch

..... LEVEL .....  
Intermediate

..... USES .....  
Straight and curved lines;  
filling for leaf shapes

..... METHOD .....  
Looped stitch worked  
horizontally

..... MATERIALS .....  
Any fabric; any thread;  
blunt needle

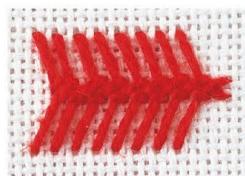


**1** Start at **A**. Make an upright stitch to **B**, then come out directly below **A**, at **C**. Slide the needle under the stitch from right to left, over the working thread.

**2** Insert the needle level with **B** at **D**. Come up at **E**, keeping the needle below the working thread.

**3** Pass the needle under the previous stitch from right to left, over the working thread. Repeat steps 2 and 3 to continue. Finish off by taking the thread through to the back at the centre of the final stitch.

# Flat Vandyke

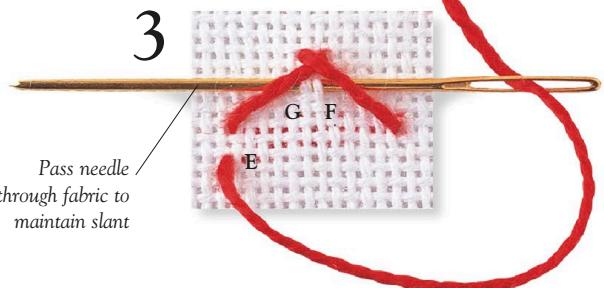
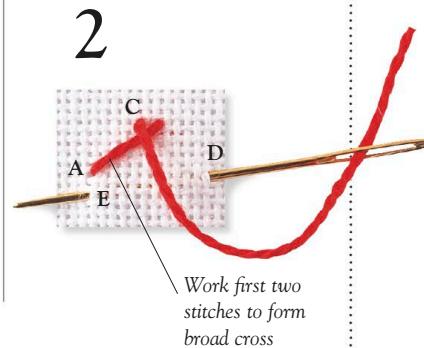
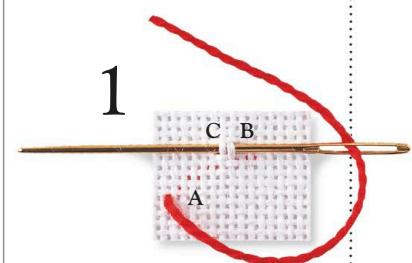


..... LEVEL .....  
Intermediate

..... USES .....  
Straight borders; gently  
curved outlines

..... METHOD .....  
Overlapping pairs of  
extended cross stitches  
worked downwards

..... MATERIALS .....  
Any fabric; any thick  
embroidery thread

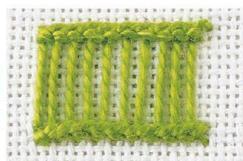


**1** Start at **A**. Make a diagonal stitch up to **B** and bring the needle out to the left of **B**, at **C**.

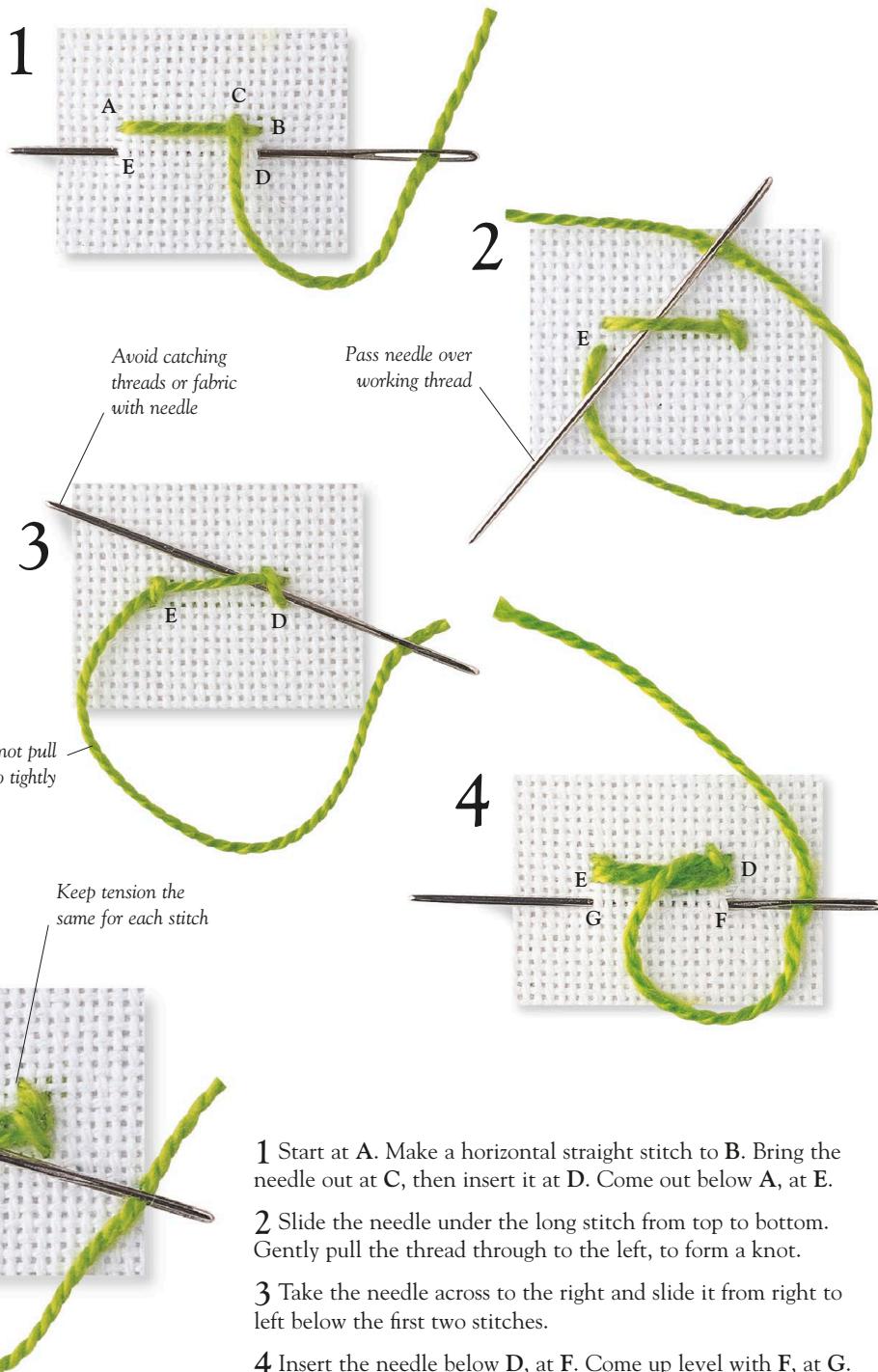
**2** Take the needle down and insert level with **A**, at **D**. Come up below **A**, at **E**.

**3** Pass the needle under the crossed stitches from **F** to **G**, picking up two threads of background fabric. Repeat steps 2 and 3 to continue.

# Ladder



- ..... OTHER NAME .....  
Step stitch
- ..... LEVEL .....  
Advanced
- ..... USES .....  
Broad straight lines
- ..... METHOD .....  
Worked downwards  
between parallel lines
- ..... MATERIALS .....  
Any fabric;  
any thread; frame



**1** Start at A. Make a horizontal straight stitch to B. Bring the needle out at C, then insert it at D. Come out below A, at E.

**2** Slide the needle under the long stitch from top to bottom. Gently pull the thread through to the left, to form a knot.

**3** Take the needle across to the right and slide it from right to left below the first two stitches.

**4** Insert the needle below D, at F. Come up level with E, at G.

**5** Pass the needle up behind the centre of the left knot from right to left. Repeat from step 3 to continue.

# Blanket



..... OTHER NAME .....

*Open buttonhole stitch*

..... LEVEL .....

*Easy*

..... METHOD .....

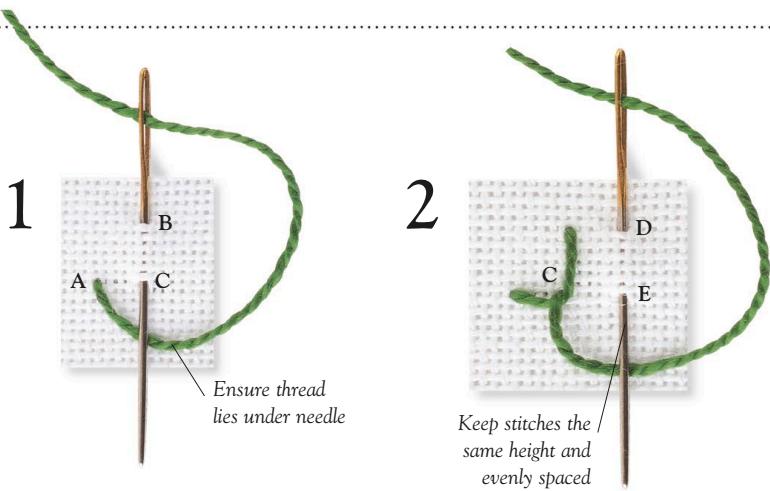
*Looped stitch, worked horizontally*

..... USES .....

*Straight or curved borders and outlines; finishing edges; securing appliqué shapes; filling (see p.87)*

..... MATERIALS .....

*Woven fabrics or felt; any wool or thread*



1 Start at **A**. Take the needle up and insert at **B**, then bring it out directly below and level with **A**, at **C**.

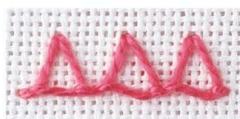
2 Pull the needle down over the working thread. Insert the needle at **D** then bring it out at **E** to make the next stitch. Repeat this step to continue. Finish off with a tie stitch (see p.20) over the final loop.

..... STITCH VARIATION .....



Buttonhole stitch is worked in the same way but the stitches lie next to each other to create a solid line. The background fabric is completely covered and will not fray, so it is ideal for cutwork (see pp112-113), and neatening hems and hand-worked buttonholes.

# Closed Buttonhole



..... LEVEL .....

*Easy*

..... METHOD .....

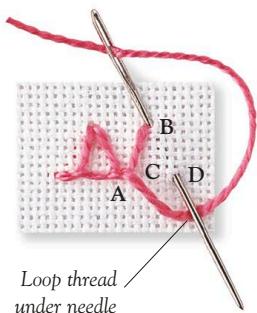
*Triangular blanket stitch variation, worked horizontally*

..... USES .....

*Decorative edgings and borders; in rows as filling*

..... MATERIALS .....

*Any fabric; any thread*



Come up at **A** and insert the needle at **B**. Bring it up close to **A**, at **C**. Pull the needle over the working thread. Re-insert at **B** and come up to the right at **D**. Pull the needle over the loop. Repeat to continue.

# Single Feather



..... LEVEL .....

*Easy*

..... METHOD .....

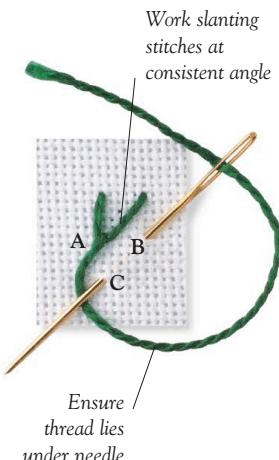
*Blanket stitch variation, worked downwards*

..... USES .....

*Decorative edging; outlines and borders; in smocking; in rows as open filling*

..... MATERIALS .....

*Any fabric; any embroidery thread*



Come up at **A**. Take the needle across to the right and insert it at **B**. Come out below **A**, at **C**. Pull the needle over the working thread. Repeat to continue.

# Up and Down Buttonhole

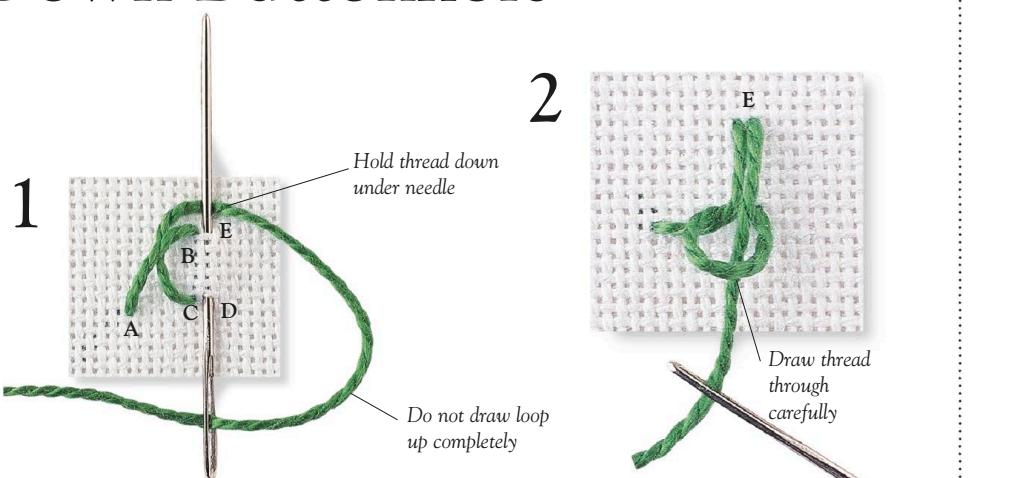


..... LEVEL .....  
Intermediate

..... METHOD .....  
Buttonhole stitch variation, worked alternately upwards and downwards

..... USES .....  
Straight or curved lines and edgings; in rows as filling

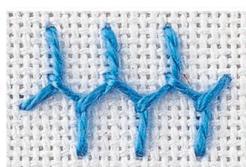
..... MATERIALS .....  
Any fabric; any embroidery thread



**1** Start at **A**. Insert the needle at **B** and bring it out at **C**, as for step 1 of blanket stitch (see left). Insert the needle at **D** and bring it out at **E**, ensuring that the working thread lies under the point. Pull the needle upwards, so that the thread forms a loose loop.

**2** Take the needle downwards, pulling gently until the loop tightens around the base of the two upright stitches. Repeat these two steps to continue.

# Open Cretan

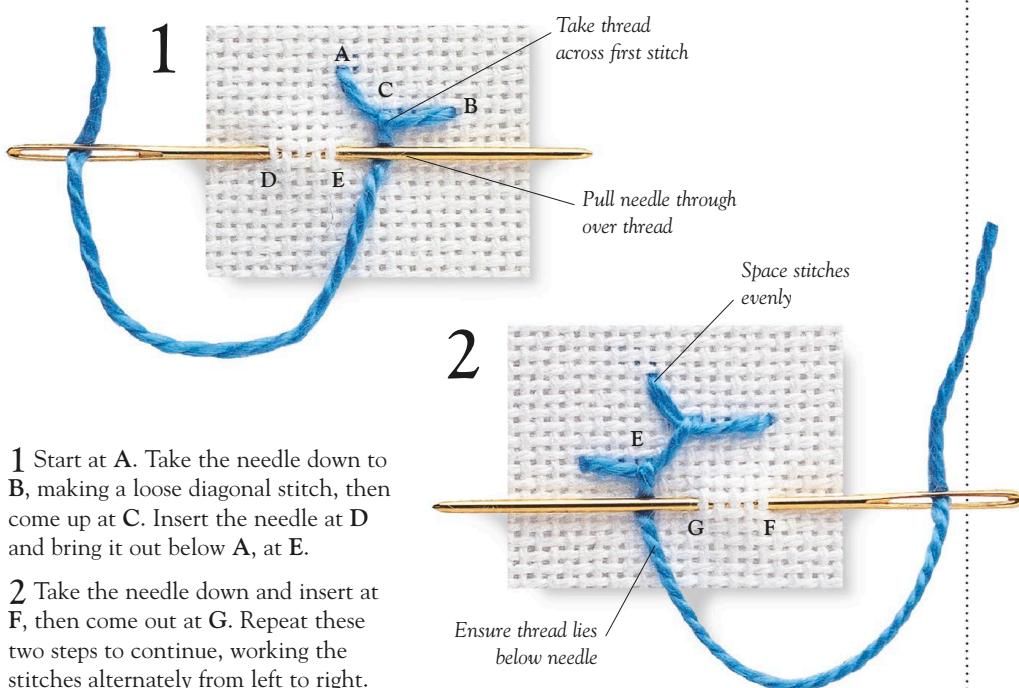


..... LEVEL .....  
Easy

..... METHOD .....  
Looped stitch worked from top to bottom

..... USES .....  
Curved or straight lines; open filling

..... MATERIALS .....  
Any fabric; any thread – finer threads give a lacy appearance; frame



**1** Start at **A**. Take the needle down to **B**, making a loose diagonal stitch, then come up at **C**. Insert the needle at **D** and bring it out below **A**, at **E**.

**2** Take the needle down and insert at **F**, then come out at **G**. Repeat these two steps to continue, working the stitches alternately from left to right.

# Feather



..... OTHER NAMES .....

Briar stitch;  
single coral stitch

..... LEVEL .....

Easy

..... USES .....

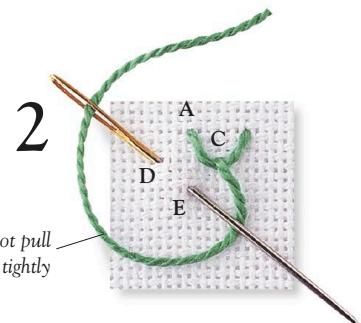
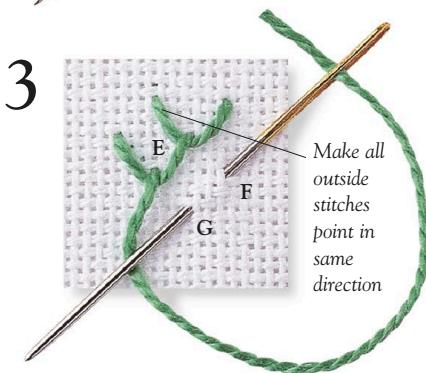
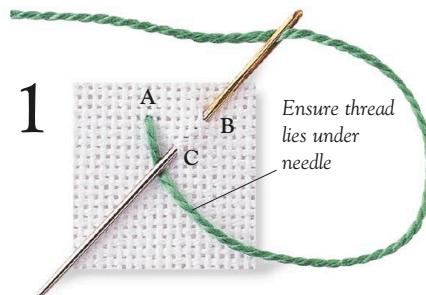
Smocking; hems;  
crazy patchwork; with  
ribbon embroidery

..... METHOD .....

Looped stitch, worked  
alternately from left to right  
in straight or curved lines

..... MATERIALS .....

Any fabric; any thread



1 Start at A and insert the needle to the right, at B, leaving a thread loop. Bring the point out over the thread at C and pull through.

2 Insert the needle to the left of C, at D. Come out directly below A, at E, and pull through over the loop.

3 Insert the needle at F and bring it out at G, over the loop. Repeat steps 2 and 3 to continue. Finish off with a tie stitch (see p.20) over the final loop.

# Closed Feather



..... LEVEL .....

Easy

..... USES .....

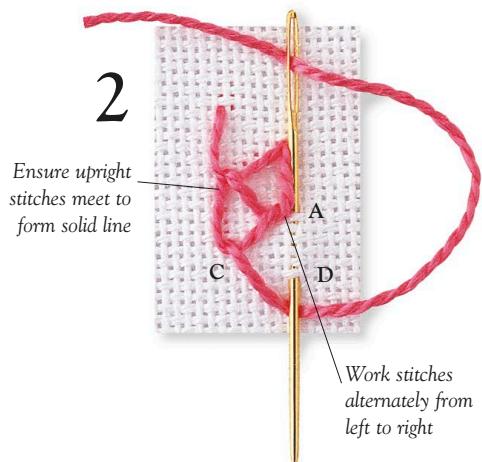
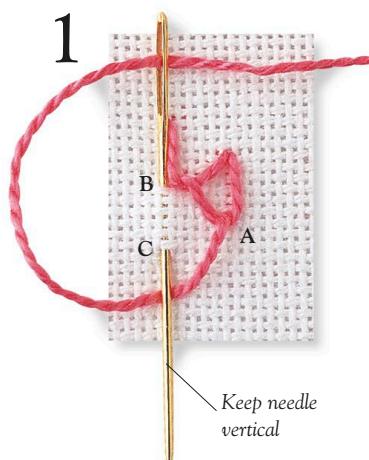
Straight lines and  
borders; in rows  
as open filling

..... METHOD .....

Feather variation  
worked downwards

..... MATERIALS .....

Any fabric;  
thick threads will  
give a textured effect



1 Come up at A. Take the needle diagonally up to the left and insert at B. Bring the point out over the working thread at C and pull through.

2 Re-insert the needle at A, bring it out at D and pull through over the working thread. Repeat these two steps to continue. Finish off with a tie stitch (see p.20) over the last loop.

# Double Feather



..... OTHER NAME .....

*Thorn and briar stitch*

..... LEVEL .....

*Easy*

..... USES .....

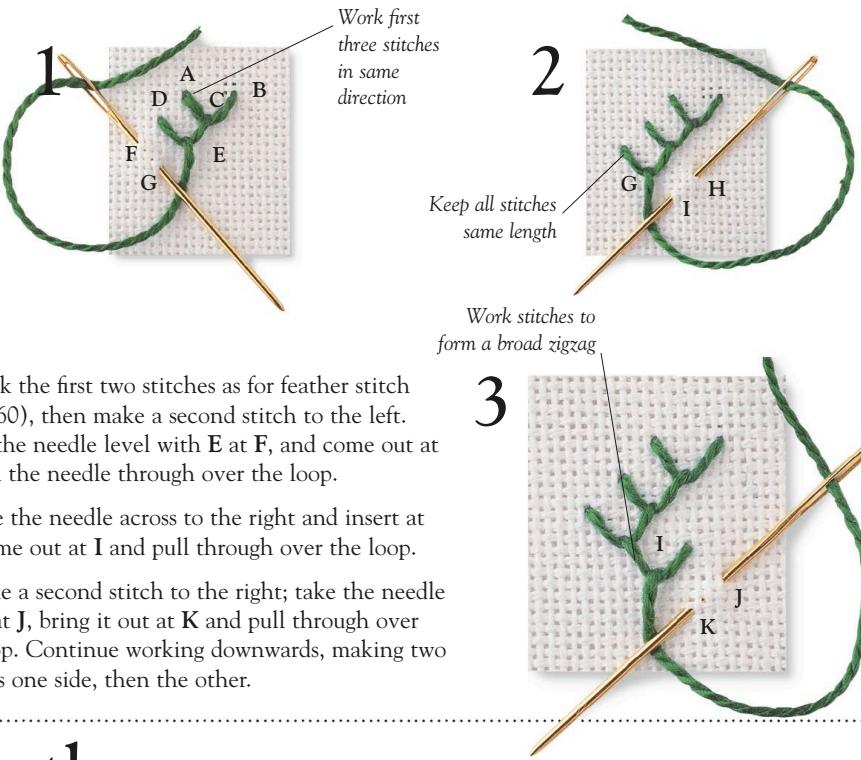
*Foliage and branches;  
decorating children's  
garments*

..... METHOD .....

*Looped stitch,  
worked alternately  
from left to right*

..... MATERIALS .....

*Any fabric; fine thread will  
give a lacy effect*



1 Work the first two stitches as for feather stitch (see p.60), then make a second stitch to the left. Insert the needle level with E at F, and come out at G. Pull the needle through over the loop.

2 Take the needle across to the right and insert at H. Come out at I and pull through over the loop.

3 Make a second stitch to the right; take the needle down at J, bring it out at K and pull through over the loop. Continue working downwards, making two stitches one side, then the other.

# Chained Feather



..... OTHER NAMES .....

*Feathered chain stitch*

..... LEVEL .....

*Intermediate*

..... USES .....

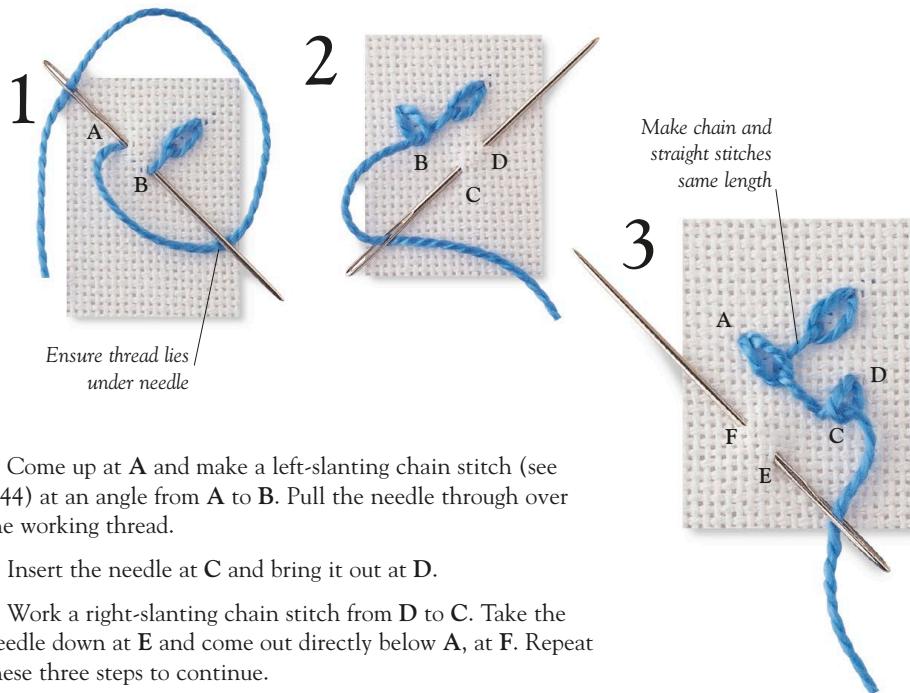
*Decorative borders; foliage*

..... METHOD .....

*Row of slanting picot  
stitches set at  
alternate angles*

..... MATERIALS .....

*Any fabric; any thread*



1 Come up at A and make a left-slanting chain stitch (see p.44) at an angle from A to B. Pull the needle through over the working thread.

2 Insert the needle at C and bring it out at D.

3 Work a right-slanting chain stitch from D to C. Take the needle down at E and come out directly below A, at F. Repeat these three steps to continue.

# Composite Border Stitches

---

**T**HIS IS THE most decorative group of stitches which can be worked in single rows, or repeated to create multi-coloured fillings with intricate surface textures. Basic outline and border stitches are embellished with interlacing to create some of them, and others are a combination of two or even three stitches. Magic and Singalese chain are flexible stitches which can be sewn along a curved line, but the rest are all made in straight rows. Use a blunt needle for any interlacing and mount the fabric in an embroidery frame, so that the stitches do not become distorted.

Pekinese <b>63</b>	Backstitched Herringbone <b>66</b>
Laced Buttonhole <b>63</b>	Raised Lattice Band <b>66</b>
Interlacing Band <b>63</b>	Double Herringbone <b>67</b>
Magic Chain <b>64</b>	Twisted Lattice Band <b>67</b>
Singalese Chain <b>64</b>	Butterfly Chain <b>68</b>
Threaded Chain <b>65</b>	Raised Chain Band <b>68</b>
Guilloche <b>65</b>	Diagonal Woven Band <b>69</b>
Raised Chevron <b>66</b>	Striped Woven Band <b>69</b>
	Portuguese Border <b>69</b>

# Pekinese



..... OTHER NAMES .....

Chinese stitch;  
forbidden stitch

..... LEVEL .....

Easy

..... USES .....

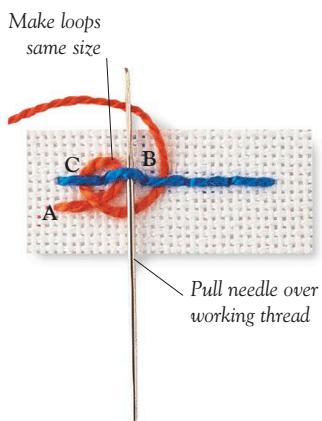
Decorative curved and straight outlines; in rows as filling

..... METHOD .....

Laced back stitch, worked horizontally

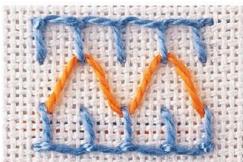
..... MATERIALS .....

Any fabric; lacing can be worked in thicker thread;  
blunt needle



Work a row of back stitch (see p.40). Bring the lacing thread out at A. Slide the needle upwards beneath B, then pass it downwards under C. Draw the thread up gently and continue lacing to the end of the row.

# Laced Buttonhole



..... OTHER NAME .....

Threaded buttonhole stitch

..... LEVEL .....

Easy

..... USES .....

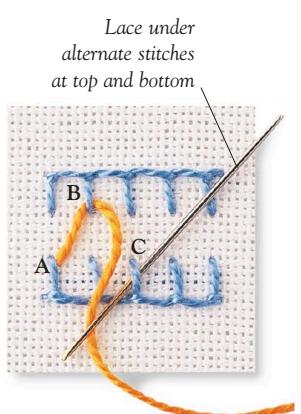
Decorative straight edgings and borders

..... METHOD .....

Two rows of blanket stitch with interlacing

..... MATERIALS .....

Any fabric; any thread in two colours; frame;  
blunt needle



Work two parallel rows of blanket stitch (see p.58) with the upright stitches pointing inwards. Bring the lacing thread out at A. Slide the needle under B, then beneath C. Continue lacing to the end of the row.

# Interlacing Band



..... OTHER NAMES .....

Double Pekinese stitch;  
herringbone ladder stitch

..... LEVEL .....

Intermediate

..... USES .....

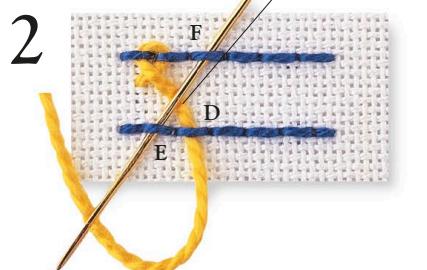
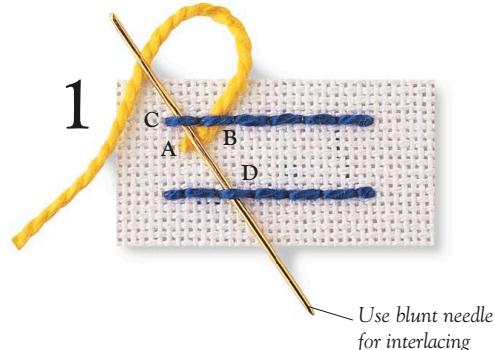
Braided straight lines

..... METHOD .....

Two rows of back stitch with looped interlacing

..... MATERIALS .....

Any fabric; any two threads in the same or different thicknesses;  
frame; blunt needle



1 Work two parallel lines of back stitch (see p.40), starting the bottom row with a half-length stitch. Bring the lacing thread out at A. Pass the needle upwards beneath B, then slide it downwards under both C and D.

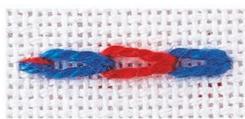
2 Take the needle to the left and slide it under E and F, then pull through. Continue lacing up and down to the end of the row.

..... TECHNIQUE VARIATION .....



To create a wider, more open border, work the twisted interlacing over two rows of blanket stitch (see p.58), again using two colours.

# Magic Chain



..... OTHER NAMES .....

Chequered chain stitch;  
two-coloured chain stitch

..... LEVEL .....

Intermediate

..... USES .....

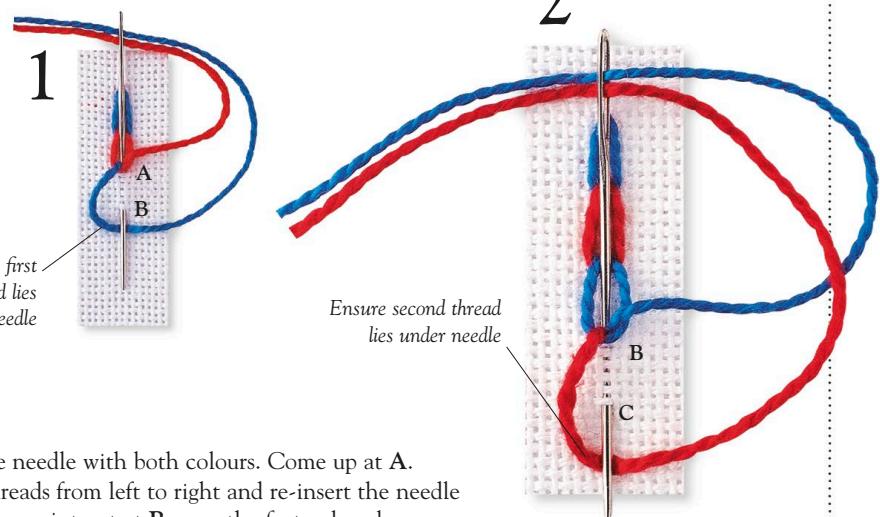
Straight or curved outlines

..... METHOD .....

Chain stitch variation  
worked with two threads

..... MATERIALS .....

Any fabric; two  
contrasting threads  
in the same weight;  
long-eyed needle



**1** Thread the needle with both colours. Come up at **A**. Loop both threads from left to right and re-insert the needle at **A**. Bring the point out at **B**, over the first colour loop. Pull through gently; the second thread will slip to the back.

**2** Loop the threads from left to right and re-insert the needle at **B**. Bring the point out at **C**, over the second colour loop: pull through. Repeat the steps to the end of the row. Finish with a tie stitch (see p.20) over the last loop.

# Singalese Chain



..... LEVEL .....

Advanced

..... USES .....

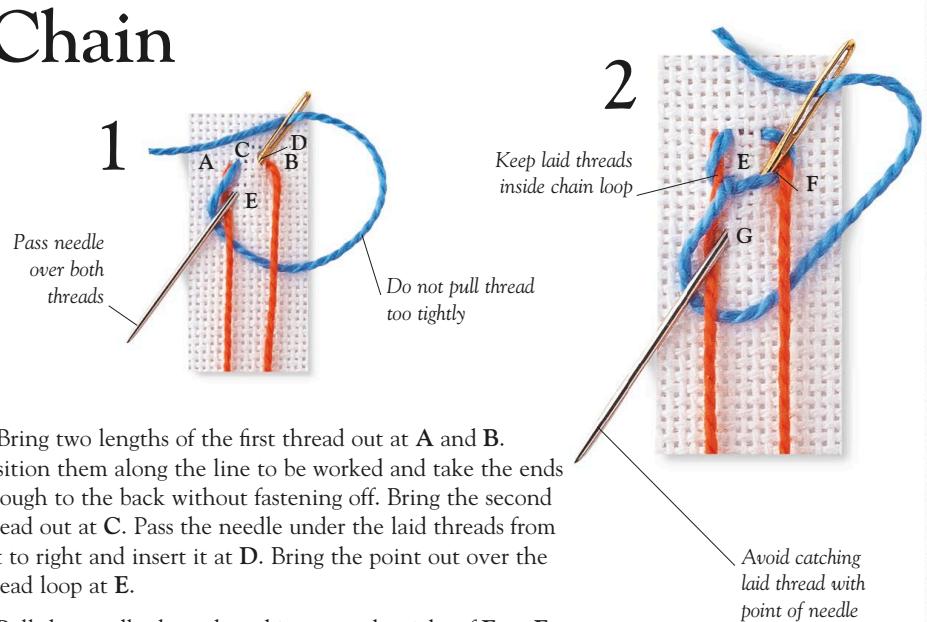
Decorative borders;  
curved or straight  
outlines; casing for  
narrow ribbon

..... METHOD .....

Square chain stitch  
worked downwards over  
contrasting threads

..... MATERIALS .....

Any fabric; any two  
different coloured threads  
of equal weight



**1** Bring two lengths of the first thread out at **A** and **B**. Position them along the line to be worked and take the ends through to the back without fastening off. Bring the second thread out at **C**. Pass the needle under the laid threads from left to right and insert it at **D**. Bring the point out over the thread loop at **E**.

**2** Pull the needle through and insert to the right of **E**, at **F**, then bring it out at **G**, ready to work the next stitch. Repeat this step to continue, easing the laid threads into position. Fasten down the final loop with two tie stitches (see p.20) and finish off the laid threads on the reverse side.

# Threaded Chain



..... LEVEL .....

Intermediate

..... USES .....

Light borders or outlines

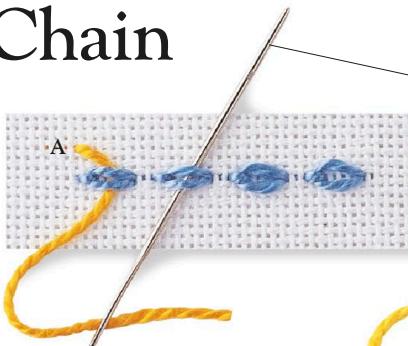
..... METHOD .....

Row of link stitches with double interlacing

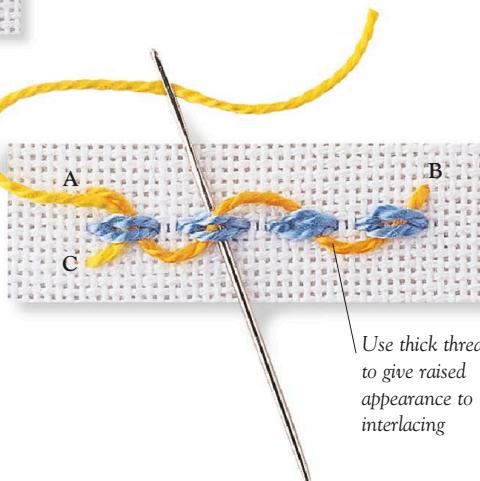
..... MATERIALS .....

Any fabric; any three threads in the same or different colours and weights; blunt needle

1



2



1 Work a foundation of evenly-spaced link stitches (see p.80) in the main colour. Thread the blunt needle with a contrasting colour and come out at A. Slide the needle downwards under the first stitch, then upwards beneath the second stitch.

Continue to the end of the row.  
2 Finish off at B. Bring the third colour out at C and lace it alternately up and down under the link stitches, filling in the spaces.

# Guilloche



..... LEVEL .....

Advanced

..... USES .....

Multi-coloured straight borders and edgings

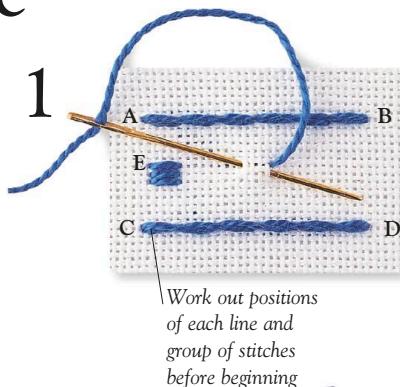
..... METHOD .....

Combination of stem and satin stitches with French knots and interlacing

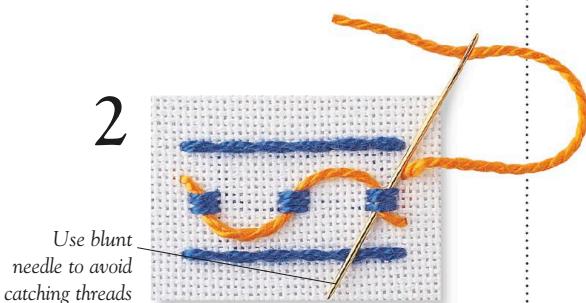
..... MATERIALS .....

Evenweave fabric; thick thread in three colours; blunt needle

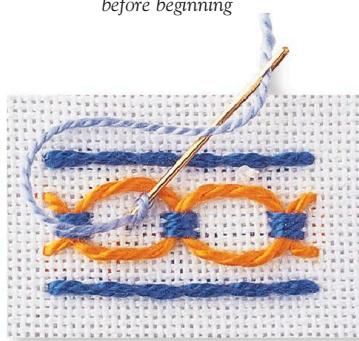
1



2



3

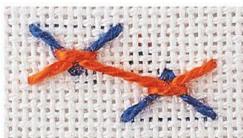


1 Using the main colour, work two parallel lines of stem stitch (see p.41) from A to B and from C to D. Work groups of three short satin stitches (see p.86) at regular intervals between the lines, starting at E.

2 Interlace the satin stitches with contrasting threads as for threaded chain stitch (see above).

3 Finish off by working a French knot (see p.76) in the centre of each loop, using the third thread.

## Raised Chevron

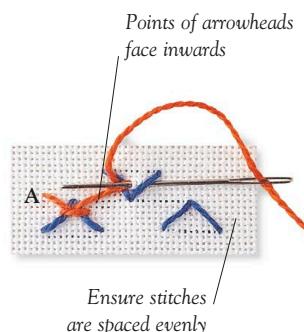


..... LEVEL .....  
Intermediate

..... USES .....  
Straight outlines  
and light borders

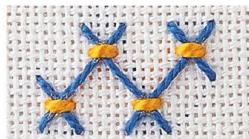
..... METHOD .....  
Chevron stitch worked  
over two lines of  
arrowhead stitches

..... MATERIALS .....  
Any fabric; thicker thread  
gives more  
texture – choose two  
contrasting colours



Stitch two parallel rows of arrowheads (see p.73) in the first colour. Bring the second thread out at A and work a band of chevron stitch (see p.49) from left to right, so that the horizontal stitches lie across the points of the arrowhead stitches.

## Backstitched Herringbone



..... LEVEL .....  
Easy

..... USES .....  
Open borders; in rows  
as a lattice filling

..... METHOD .....  
Herringbone stitch with  
back stitch detail

..... MATERIALS .....  
Any fabric; two  
contrasting threads in the  
same or different weights



Work a line of herringbone stitch (see p.52). Using the second thread, make a back stitch from A to B. Bring the needle up at C, insert at D, and come out at E. Continue to the end of the row.

## Raised Lattice Band



..... LEVEL .....  
Advanced

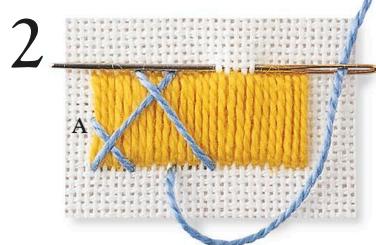
..... USES .....  
Decorative borders

..... METHOD .....  
Interlaced herringbone  
stitch worked over  
padded satin stitch

..... MATERIALS .....  
Any fabric; lustrous  
thread in three colours;  
blunt needle; frame

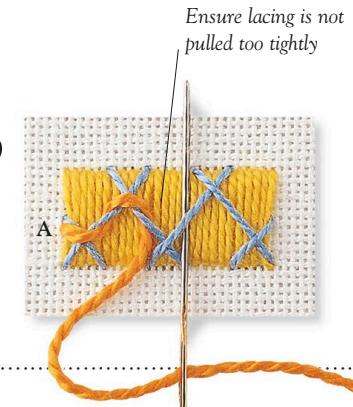


**1** Work a foundation of long horizontal surface satin stitch (see p.86). Work a row of upright satin (see p.86) from left to right over the base stitches.



**2** Bring the second thread up at A and work a row of herringbone stitch (see p.52).

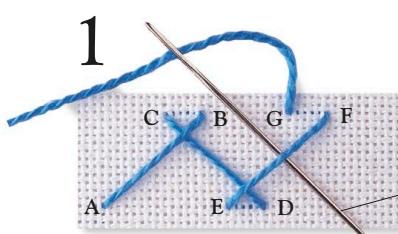
**3** Thread the blunt needle with the third colour thread. Come up at A and slide the needle upwards, under the centre of the first long diagonal stitch. Take it back down under the second stitch from top to bottom. Continue lacing to the end of the band.



# Double Herringbone



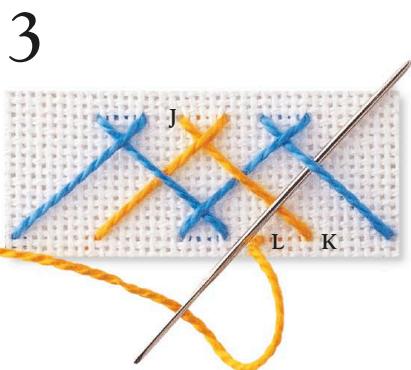
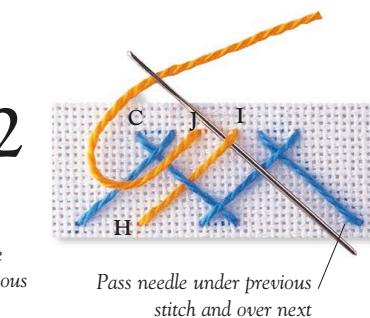
..... OTHER NAME .....  
Indian herringbone stitch  
..... LEVEL .....  
Advanced  
..... USES .....  
Geometric border; in rows  
as open filling  
..... METHOD .....  
Two interlaced rows of  
herringbone stitch  
..... MATERIALS .....  
Any fabric; any thick  
thread in two colours



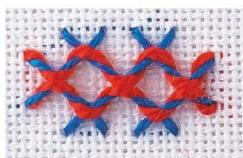
1 Start at **A** and make a diagonal stitch to **B**. Bring the needle out at **C**, pass it under the stitch and take it down at **D**. Come out at **E** and insert at **F**. Bring the needle out at **G** and slide it under the last stitch. Continue to the end of the row.

2 Bring the contrast thread up directly below **C**, at **H**. Slide the needle under the second stitch and insert at **I**. Come out at **J** and pass the needle under the previous stitch.

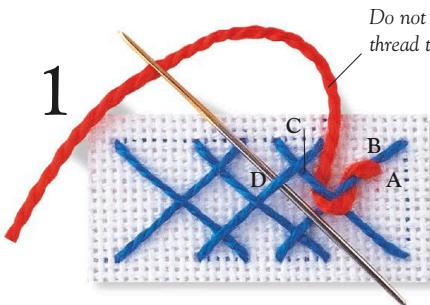
3 Insert the needle at **K** and come out at **L**. Take it over the first thread and under the second. Repeat steps 2 and 3 to continue.



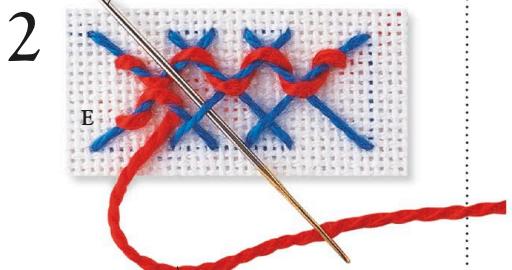
# Twisted Lattice Band



..... LEVEL .....  
Advanced  
..... USES .....  
Ornamental border; in  
rows as filling  
..... METHOD .....  
Double herringbone stitch  
with two rows of  
interlacing  
..... MATERIALS .....  
Any fabric; any thick  
thread in two colours



Do not pull lacing  
thread too tightly



Always pass needle  
under stitch

1 Work a foundation of double herringbone stitch (see above) in the first colour. Bring the lacing thread out at **A**. Pass the needle downwards under **B**, then upwards under **C**. Slide it beneath the next stitch, at **D**, from top to bottom.

Take thread over  
crossed stitches

2 Continue weaving the thread under and over the top stitches to the end of the row. Bring the thread out at **E** and interlace the bottom stitches in the same way to complete.

# Butterfly Chain



..... LEVEL .....

Intermediate

..... USES .....

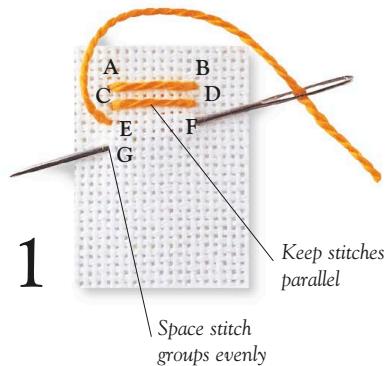
Light frames or borders

..... METHOD .....

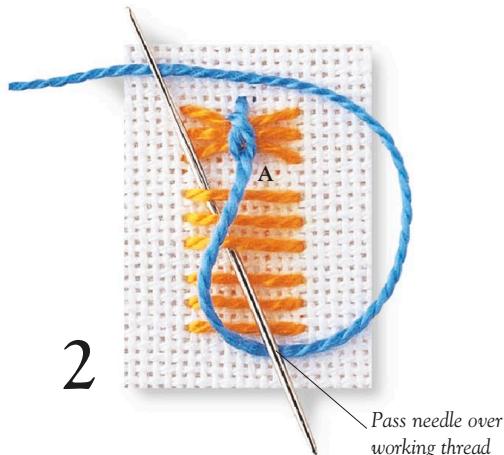
Twisted chain stitch worked over groups of three straight stitches, without piercing fabric

..... MATERIALS .....

Any fabric; thick thread in two colours; blunt needle

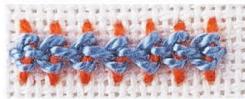


1 Start at A, and make a horizontal stitch across to B. Work two more stitches directly below, from C to D and E to F, then bring the needle out at G to work the next group of three stitches.



2 Using the contrast thread, work a twisted chain stitch (see p.44) over each group of horizontal stitches. Come through at A and loop the thread to the right. Slide the needle under all three stitches and pull it through. Tighten the thread to draw the stitches together.

# Raised Chain Band



..... OTHER NAME .....

Raised chain stitch

..... LEVEL .....

Intermediate

..... USES .....

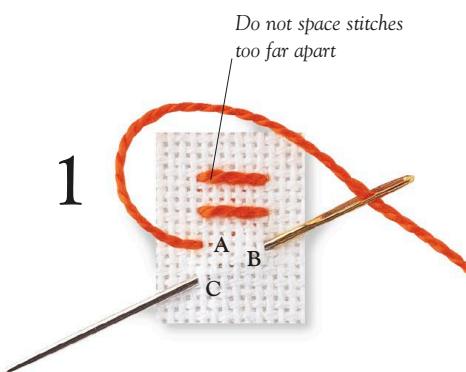
Heavy borders

..... METHOD .....

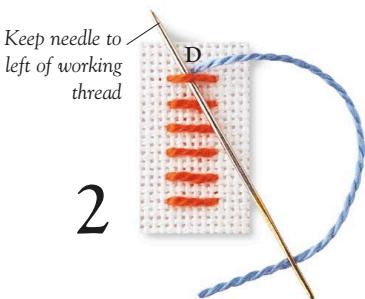
Chain stitch worked over straight stitch foundation, without piercing fabric

..... MATERIALS .....

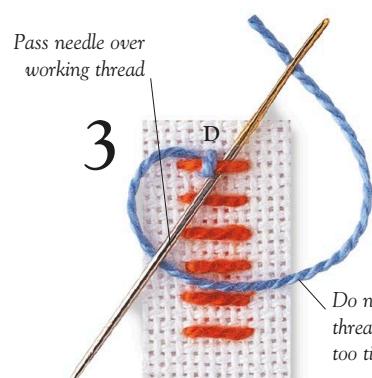
Any fabric; any thick thread in two colours; blunt needle



1 Work a stack of short parallel stitches. Bring the needle out at A and take it down at B. Come up at C and continue working downwards.



2 Bring the second thread out at D. Pass the needle under the first stitch from bottom to top.



3 Loop the thread to the right. Slide the needle downwards under the first stitch, to the right of D. Repeat steps 2 and 3 to the end of the stack.

Do not pull thread up too tightly

# Diagonal Woven Band



..... LEVEL .....

Advanced

..... USES .....

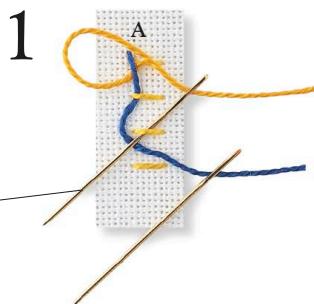
Dense striped border  
or frame

..... METHOD .....

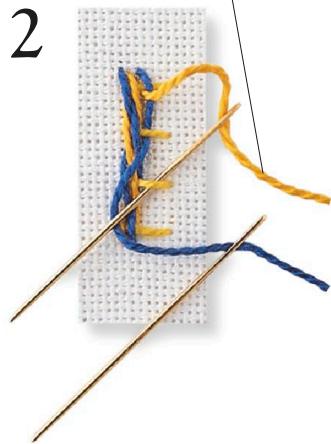
Two contrasting threads  
woven through row of  
straight stitches

..... MATERIALS .....

Any fabric;  
any two twisted threads;  
two blunt needles



**1** Work a stack of straight stitches (see p.68, raised chain band step 1). Bring the dark thread up at A, pass the needle under the second stitch and take it to the right. Bring the light thread up at A. Slide the needle to the left below the first stitch and the dark thread, then take it under the third stitch and across the dark thread.



**2** Continue weaving downwards, taking the two threads alternately under and over the straight stitches. Work the following rows in the same way, alternating the colour of the first stitch.

..... STITCH VARIATION .....



To work striped woven band stitch,  
start every twisted  
line with the same colour thread, to create  
solid blocks of alternate colours.

# Portuguese Border



..... LEVEL .....

Advanced

..... USES .....

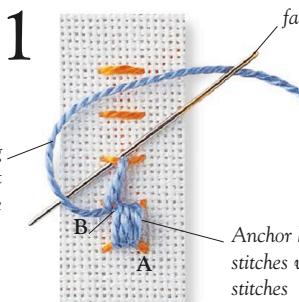
Raised borders

..... METHOD .....

Diagonal stitches woven  
over straight stitch  
foundation

..... MATERIALS .....

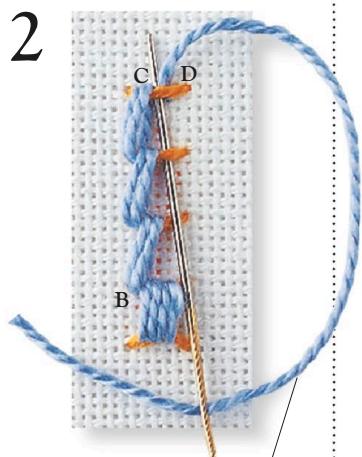
Any fabric; twisted  
thread in two colours;  
blunt needle



Use blunt needle  
to avoid catching  
fabric or threads

Keep working  
thread at  
left side

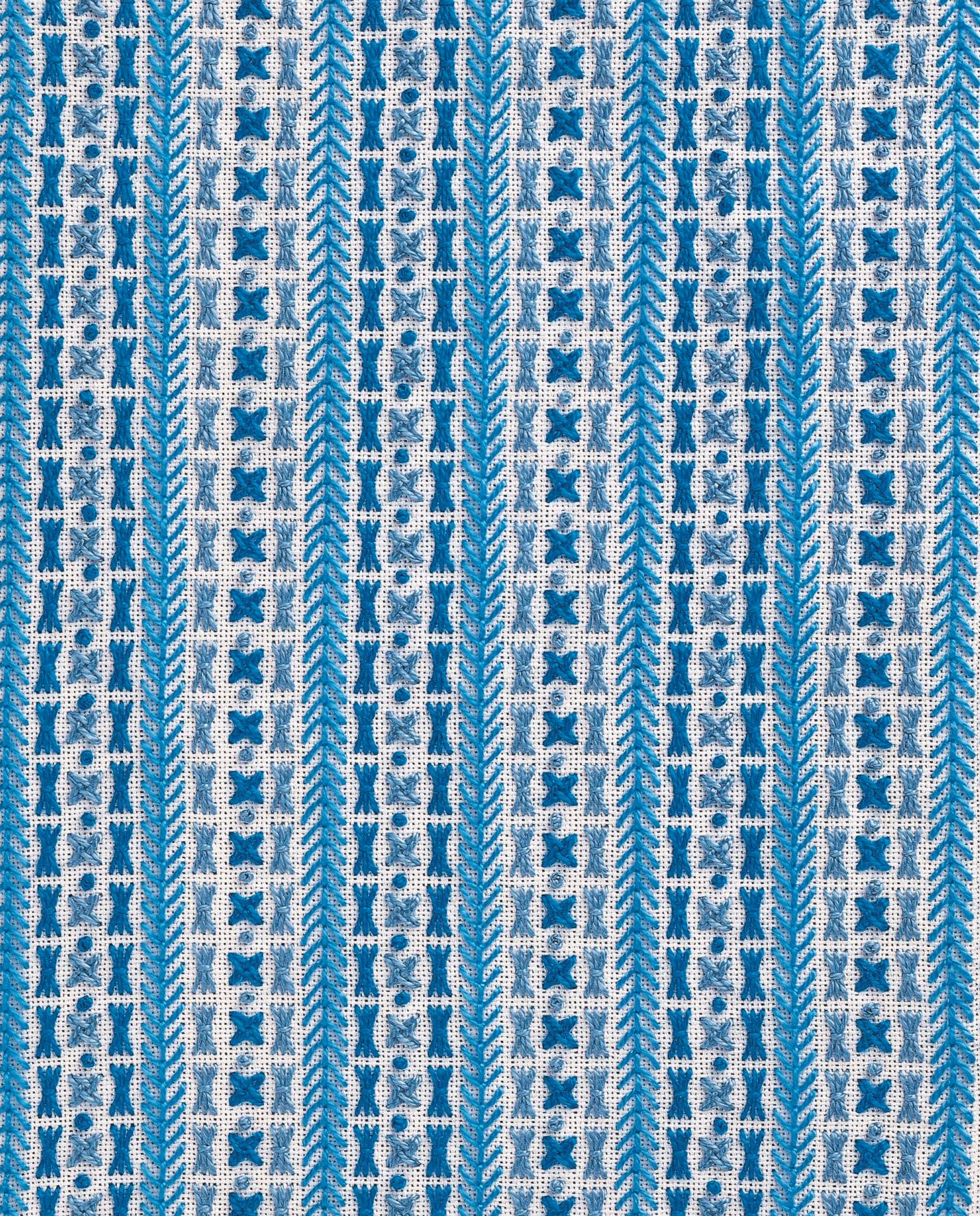
Anchor horizontal  
stitches with satin  
stitches

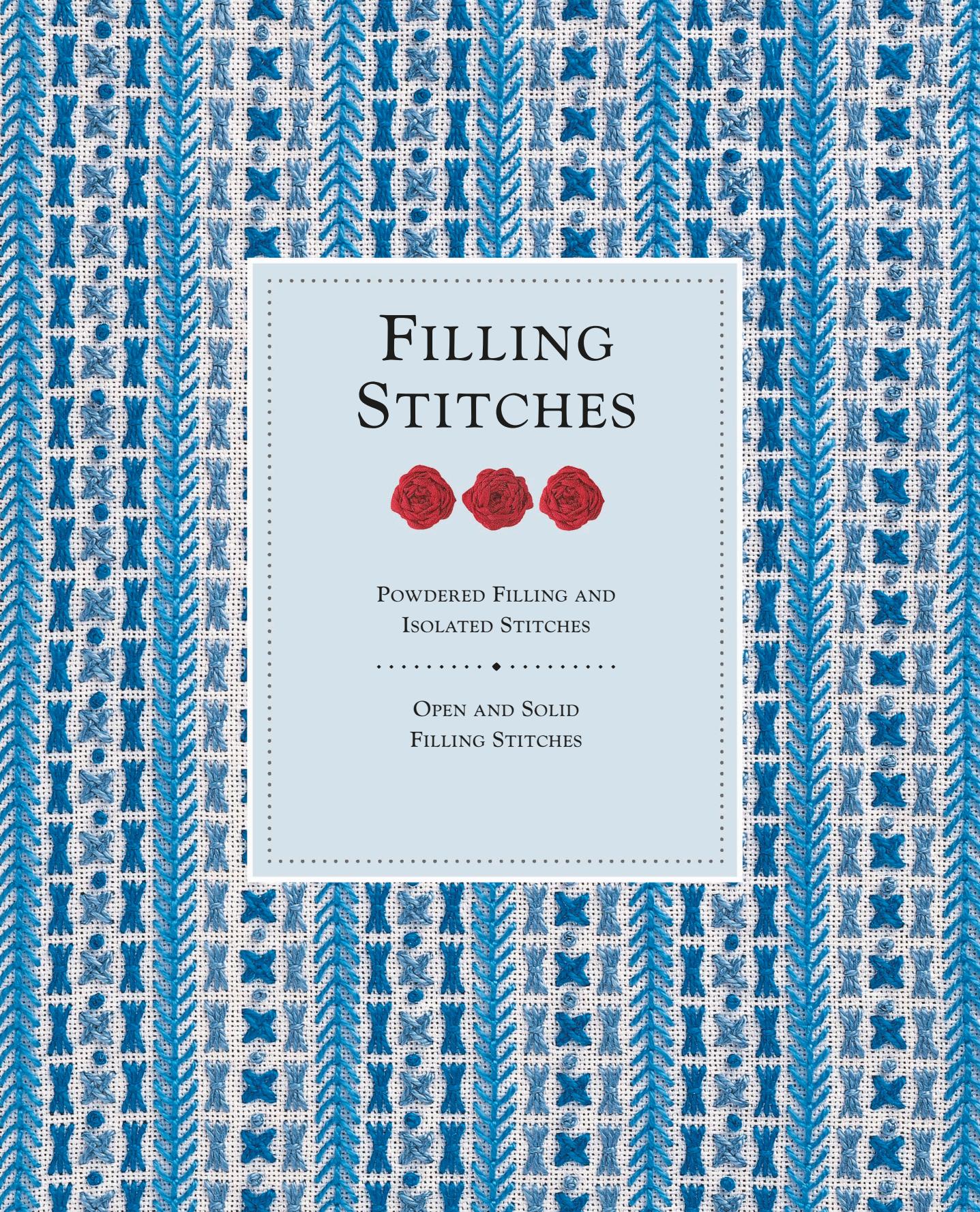


**1** Work a stack of horizontal stitches (see p.68, raised chain band step 1). Bring the second thread up at A and make three satin stitches (see p.86) over the first two stitches. Come out at B and slide the needle downwards under the next two horizontal stitches, making a slanting stitch. Pass the needle under the third horizontal stitch again, to make a second stitch. Continue upwards, working pairs of slanting stitches.

**2** At the top of the stack, take the needle down at C and out at D. Pass it upwards under the top two stitches. Continue as before, slanting the stitches in the opposite direction.

Keep thread to  
right of stitches





# FILLING STITCHES



POWDERED FILLING AND  
ISOLATED STITCHES

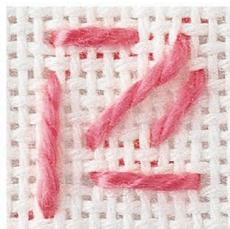
OPEN AND SOLID  
FILLING STITCHES

# Powdered Filling and Isolated Stitches

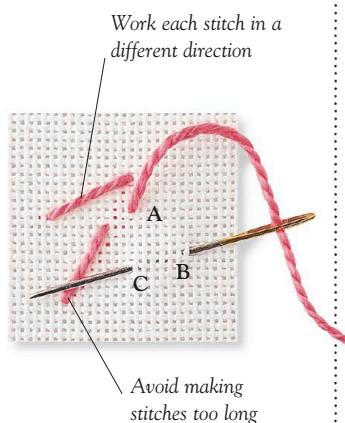
THESE DETACHED STITCHES are all worked singly and vary considerably in size. The larger versions are often used as accent stitches, while the smaller ones are repeated to form a powdered filling. The stitches can be arranged in several ways: in regular rows to form straight lines and geometric patterns; scattered randomly; spaced apart to allow the background fabric to show through, or sewn close together to form a dense, textured surface. A design usually requires a powdered filling to be contained within an area which has been defined with an outline or border stitch.

Straight 73	Fly 78
Arrowhead 73	Sheaf Filling 78
Dot 73	Crown 78
St George Cross 73	Sorbello 79
Ermine 74	Palestrina Knot 79
Square Boss 74	Link 80
Star 74	Lazy Daisy 80
Woven Star 75	Berry 80
Woven Cross 75	Picot 80
French Knot 76	Detached Wheatear 81
Pistil 76	Tulip 81
Bullion Knot 76	Woven Spider Web 82
Danish Knot 77	Ribbon Rose 82
Four-legged Knot 77	Ribbed Web 82
Sword 77	Buttonhole Wheel 82
	Shisha 83

# Straight



- ..... OTHER NAME ..... Stroke stitch
- ..... LEVEL ..... Easy
- ..... USES ..... Foliage; textured filling
- ..... METHOD ..... Randomly placed single stitches of varying length
- ..... MATERIALS ..... Any fabric; any thread

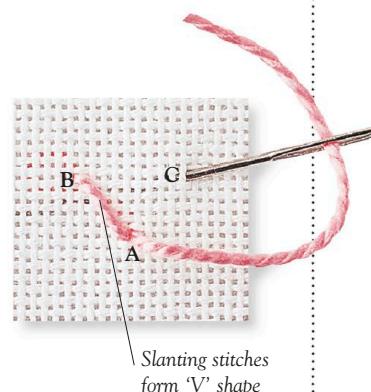


Come up at A. Take the needle down to B and insert, then bring it out at C. Continue working straight stitches in a random pattern to fill the required area.

# Arrowhead



- ..... LEVEL ..... Easy
- ..... USES ..... Powdered filling; worked in vertical or horizontal rows as border stitch
- ..... METHOD ..... Two straight stitches worked at a right angle
- ..... MATERIALS ..... Any fabric; thick threads create raised effect

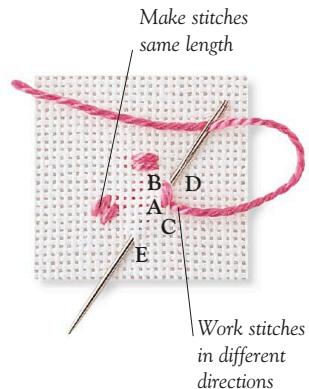


Start at A. Make a diagonal straight stitch up to B, then come out again at A. Insert the needle at C to complete.

# Dot



- ..... OTHER NAME ..... Backstitched seeding
- ..... LEVEL ..... Easy
- ..... USES ..... Powdered filling; worked in rows as outline
- ..... METHOD ..... Pairs of short, closely spaced back stitches
- ..... MATERIALS ..... Any fabric; pearl thread makes stitches stand out

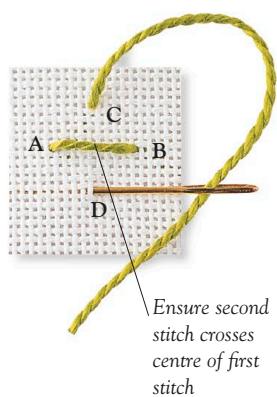


Come up at A. Insert the needle at B and bring it out at C. Insert at D to complete the second stitch, then bring the needle up at E to work the next pair of stitches.

# St George Cross



- ..... OTHER NAME ..... Upright cross stitch
- ..... LEVEL ..... Easy
- ..... USES ..... Geometric or random fillings; isolated stitch
- ..... MATERIALS ..... Any fabric; twisted threads give raised effect



Start at A and work a horizontal straight stitch across to B. Come out at C. Take the needle down over the first stitch and insert at D to complete the cross.

# Ermine

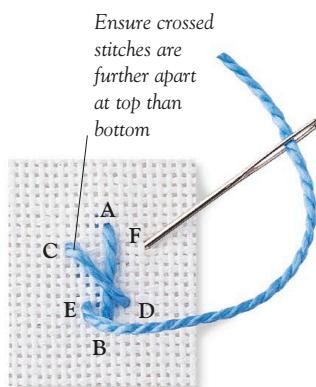


..... LEVEL .....  
Easy

..... USES .....  
Scattered or regular filling;  
in rows as border; isolated  
stitch; in blackwork

..... METHOD .....  
Wide cross stitch worked  
over upright straight stitch

..... MATERIALS .....  
Evenweave fabric for a  
regular effect; any thread



Start at **A** and work a vertical straight stitch to **B**. Bring the needle out at **C** and insert at **D**. Come out at **E**. Take the needle across the two stitches and insert at **F** to complete.

# Square Boss



..... OTHER NAME .....  
Raised knot

..... LEVEL .....  
Intermediate

..... USES .....  
Light fillings; in rows as  
border; isolated stitch

..... METHOD .....  
Cross stitch covered by  
back stitch square

..... MATERIALS .....  
Any fabric; thick thread  
gives raised texture



Make a cross stitch (see p.50). Bring the needle out at **A** and take it down at **B**. Come out at **C** and insert at **A**. Bring the needle out at **D** and insert at **C**. Work a back stitch from **B** to **D** to complete.

# Star

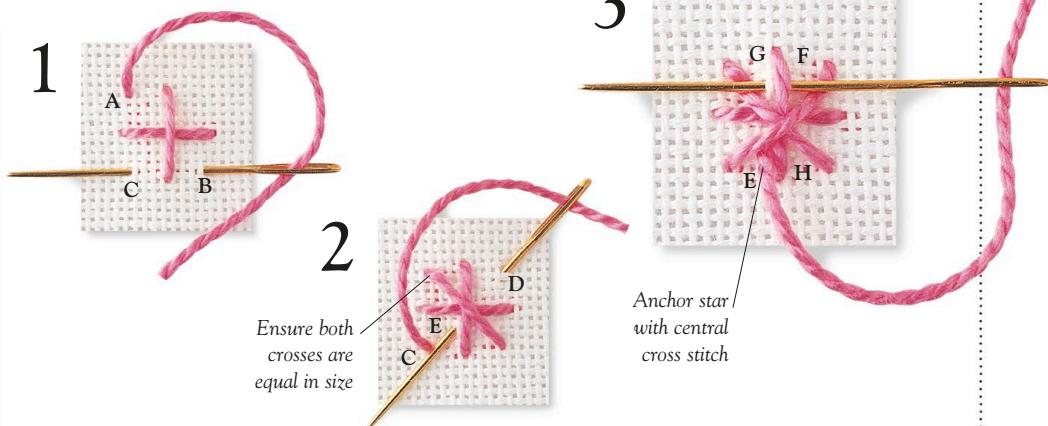


..... LEVEL .....  
Intermediate

..... USES .....  
Scattered as light filling;  
in rows as border;  
isolated stitch

..... METHOD .....  
Elongated cross stitch  
worked over St George  
cross and cross stitches

..... MATERIALS .....  
Any fabric; any thread



**1** Make a St George cross stitch (see p.73). Bring the needle out at **A**, and work a diagonal stitch down to **B**. Come out to the left of **B**, at **C**.

**2** Take the needle diagonally up to **D** and insert. Come out near the centre of the stitch at **E**.

**3** Insert the needle at **F**, then bring it out to the left at **G**. Take it down at **H** to complete the cross.

## TECHNIQUE VARIATION

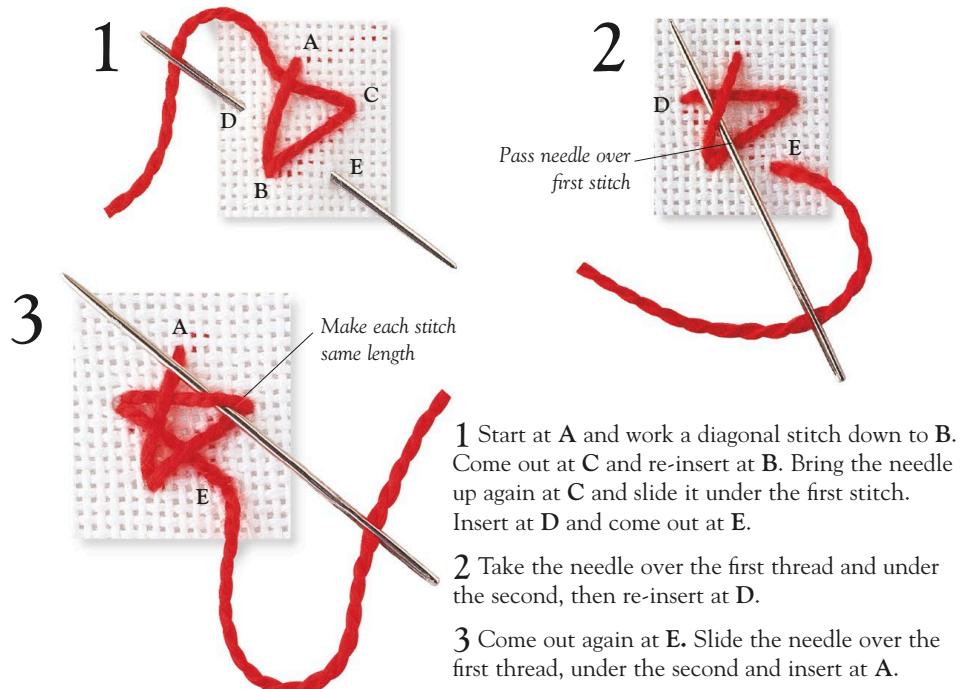


For a decorative effect,  
stitch the small cross in  
the centre of the star (see  
step 3) using a different  
coloured thread.

# Woven Star



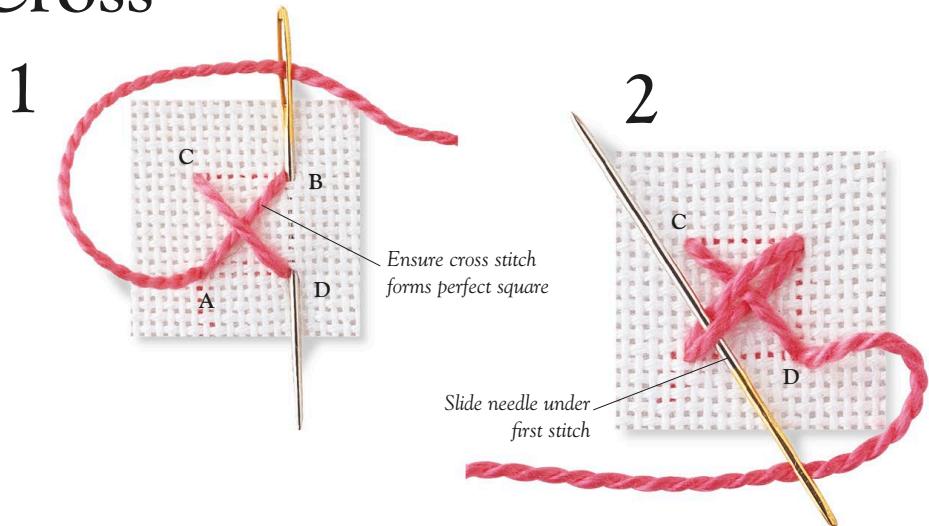
..... LEVEL .....  
Intermediate  
..... USES .....  
Powdered filling;  
isolated stitch  
..... METHOD .....  
Five interwoven  
straight stitches  
..... MATERIALS .....  
Any fabric; any thread



# Woven Cross



..... LEVEL .....  
Intermediate  
..... USES .....  
Powdered filling;  
isolated stitch  
..... METHOD .....  
Four interwoven  
straight stitches  
..... MATERIALS .....  
Any fabric;  
any thick thread



**1** Work a cross stitch (see p.50) from **A** to **B** and **C** to **D**. Bring the needle back up at **A**, insert it again at **B** and come out at **D**.

**2** Pass the needle under the first thread and over the second, then insert at **C** to complete the cross.

# French Knot



..... LEVEL .....

Intermediate

..... USES .....

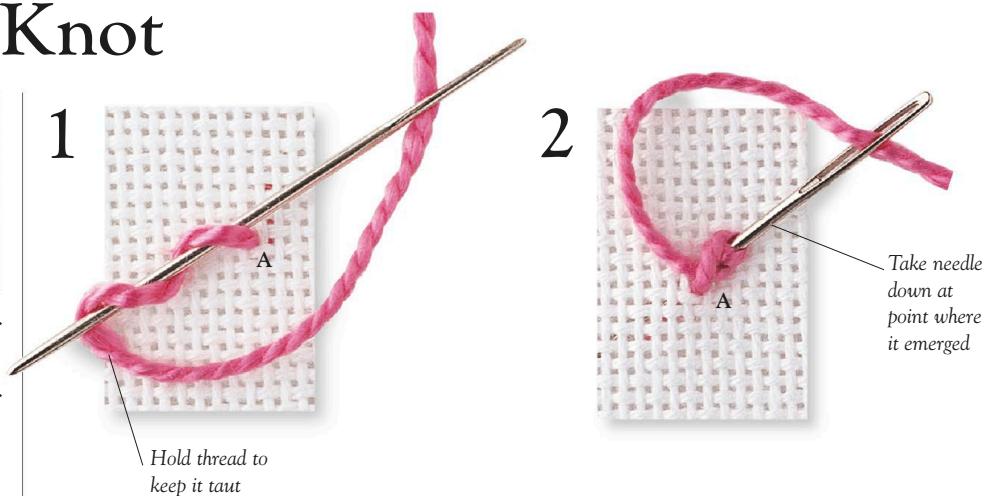
Light or solid powdered filling; singly as raised highlight

..... METHOD .....

Twisted knotted stitch

..... MATERIALS .....

Any fabric; any thread depending on size; small-eyed needle



1 Start at A. Hold the thread taut and wrap it twice around the needle, then pull it gently to tighten the loops.

2 Maintaining the tension, insert the needle again at A, pushing it down through the two loops to form a round knot.

..... STITCH VARIATION .....



To work pistil stitch, insert the needle a short distance from where it emerged, to form a long tail. Make eight stitches in a circle to create a flower centre or floral shape.

# Bullion Knot



..... OTHER NAMES .....

Caterpillar stitch

..... LEVEL .....

Intermediate

..... USES .....

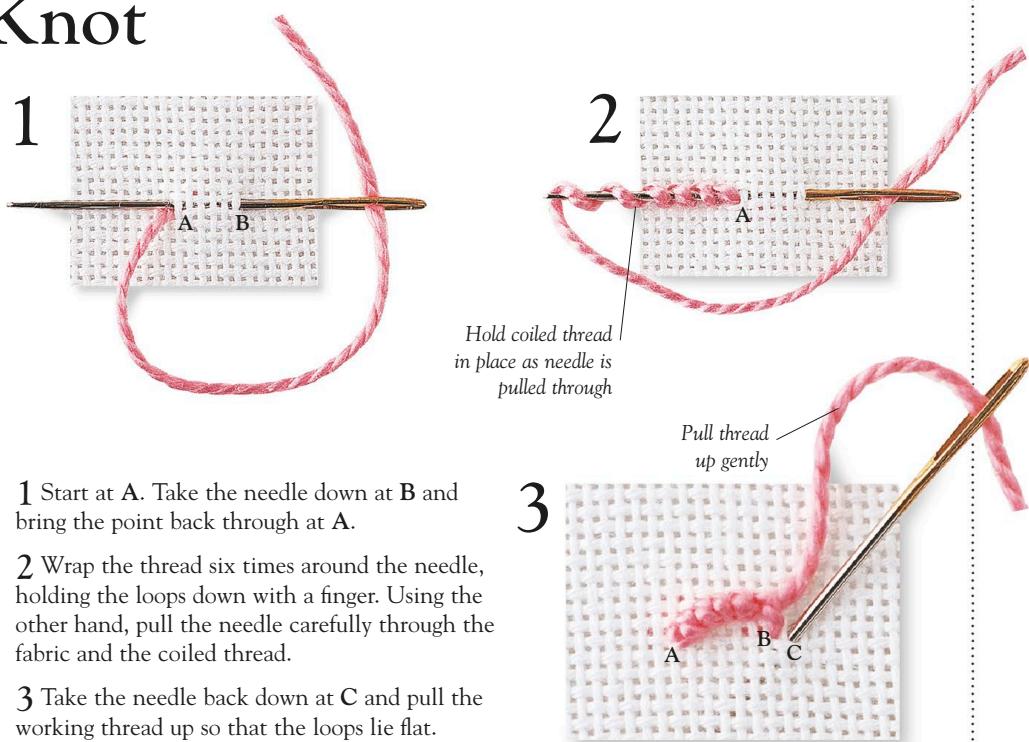
Powdered filling; accent stitch; in rows as border

..... METHOD .....

Long twisted knot

..... MATERIALS .....

Any fabric; any twisted embroidery thread



1 Start at A. Take the needle down at B and bring the point back through at A.

2 Wrap the thread six times around the needle, holding the loops down with a finger. Using the other hand, pull the needle carefully through the fabric and the coiled thread.

3 Take the needle back down at C and pull the working thread up so that the loops lie flat.

# Danish Knot

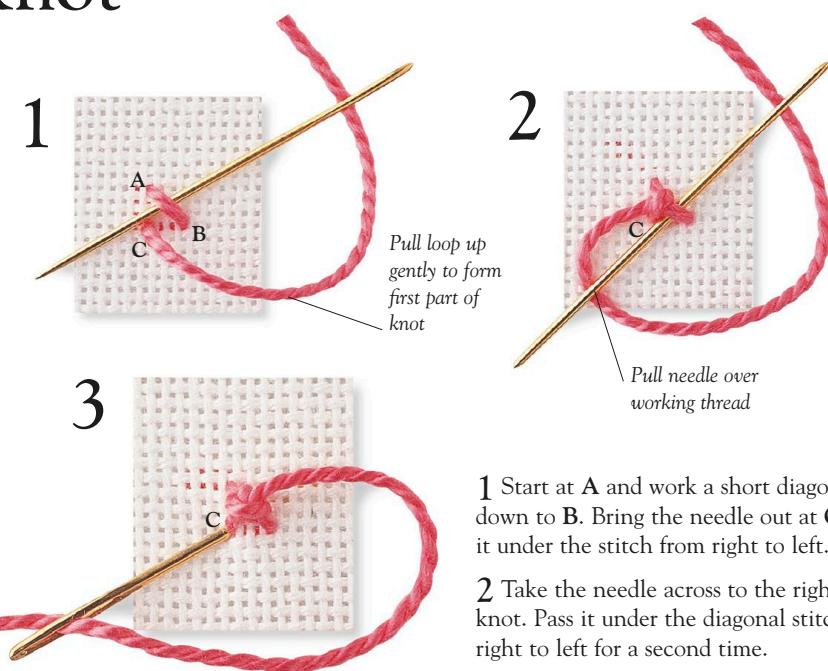


..... LEVEL .....  
Intermediate

..... USES .....  
Powdered filling;  
triangular accent stitch

..... METHOD .....  
Looped knot worked over  
short diagonal stitch

..... MATERIALS .....  
Any fabric;  
thick twisted thread



1 Start at A and work a short diagonal stitch down to B. Bring the needle out at C and slide it under the stitch from right to left.

2 Take the needle across to the right of the knot. Pass it under the diagonal stitch from right to left for a second time.

3 Insert the needle at C to complete the knot.

# Four-legged Knot



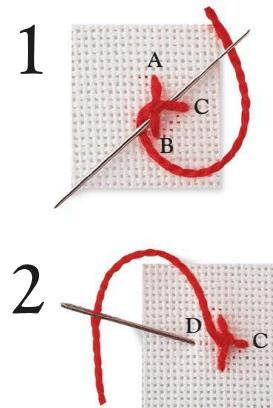
..... OTHER NAME .....  
Knot stitch

..... LEVEL .....  
Intermediate

..... USES .....  
Powdered filling;  
isolated stitch

..... METHOD .....  
Upright cross with  
knotted centre

..... MATERIALS .....  
Any fabric; any thick thread



1 Start at A and work an upright stitch down to B. Come out at C. Loop the thread to the left, and slide the needle under the stitch.

2 Pull the thread gently to form a knot. Insert the needle at D to complete the stitch.

# Sword



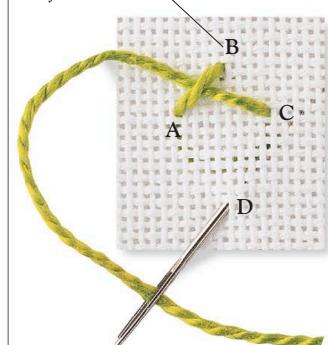
..... LEVEL .....  
Easy

..... USES .....  
Worked randomly as light  
filling; in rows as border

..... METHOD .....  
Looped, elongated cross

..... MATERIALS .....  
Any fabric; any  
thick thread

Ensure B is  
equidistant  
from A and C



Start at A and work a loose diagonal stitch up to B. Bring the needle out at C and slide it under the stitch from right to left. Take it down at D, pulling gently so that the two stitches form a cross.

## Fly



..... OTHER NAMES .....

Y-stitch; open loop stitch

..... LEVEL .....

Easy

..... USES .....

Light or heavy filling;  
worked in horizontal or  
vertical rows as border

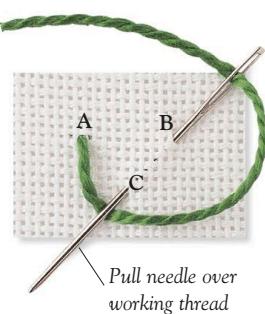
..... METHOD .....

Tied loop stitch

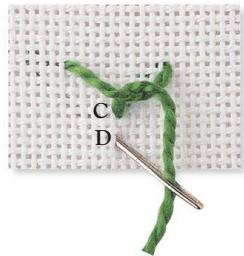
..... MATERIALS .....

Any fabric;  
any thick thread

1



2



1 Start at A and work a loose horizontal stitch across to B. Bring the needle out at C.

2 Take the needle down at D to make a tie stitch (see p.20).

## Sheaf Filling



..... LEVEL .....

Intermediate

..... USES .....

Powdered filling; in rows as border; isolated stitch

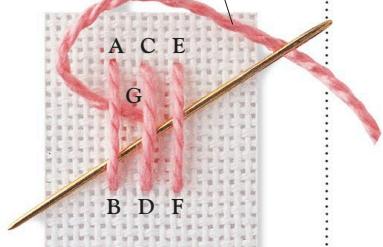
..... METHOD .....

Three upright straight stitches tied at the centre

..... MATERIALS .....

Any fabric; any thick thread

Pull stitches together to  
create sheaf effect



Make three parallel straight stitches from A to B, C to D and E to F. Come up at G and pass the needle to the left, under the first stitch. Take the needle across to the right and slide it back under the stitches. Take it to the right again and pull the thread up gently. Insert at G to complete.

## Crown



..... LEVEL .....

Intermediate

..... USES .....

Powdered filling; in rows as border; isolated stitch

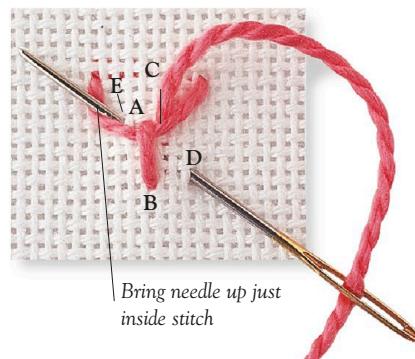
..... METHOD .....

Looped stitch tied down with three straight stitches

..... MATERIALS .....

Any fabric; any thick thread

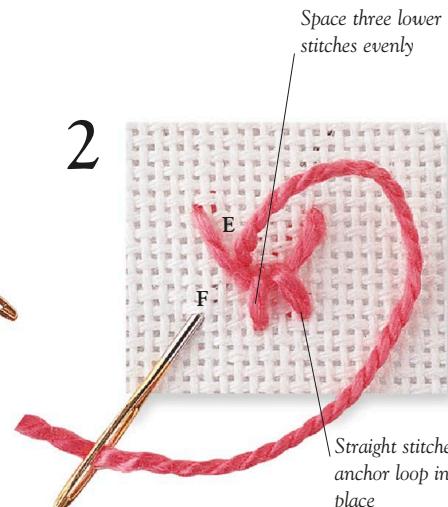
1



1 Work a loose horizontal straight stitch. Come out above the thread at A and insert the needle at B, pulling the loop downwards. Come out at C, take the needle over the thread and insert at D, then come out at E.

2 Take the needle down over the thread and insert at F to complete the stitch.

2



Straight stitches anchor loop in place

# Sorbello

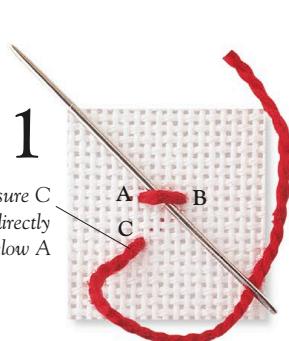


..... LEVEL .....  
Intermediate

..... USES .....  
In straight rows as filling;  
in rows as border;  
isolated stitch

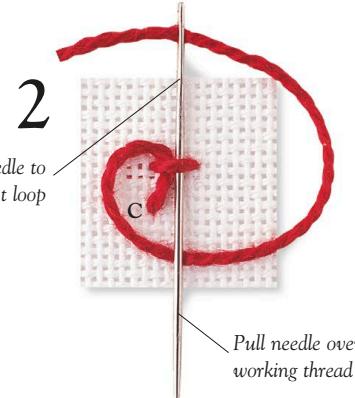
..... METHOD .....  
Heavy square knot

..... MATERIALS .....  
Any fabric; twisted or  
pearl threads give a  
raised effect



1

Ensure C  
is directly  
below A



2

Insert needle to  
right of first loop

Pull needle over  
working thread

3

1 Start at A and work a short stitch to B.  
Bring the needle out below A, at C, and  
slide it under the stitch from bottom to top.

2 Hold the thread down to the left and  
pass the needle under the stitch again, this  
time from top to bottom.

3 Pull the thread gently to make a knot,  
then insert the needle below B at D to  
complete the stitch.



# Palestrina Knot

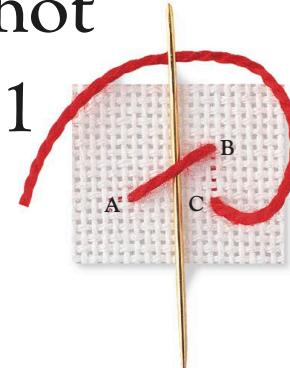


..... LEVEL .....  
Intermediate

..... USES .....  
Geometric filling;  
worked in rows as border;  
isolated stitch

..... METHOD .....  
Rectangular looped knot

..... MATERIALS .....  
Any fabric;  
any thick thread

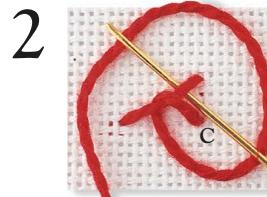


1

A'

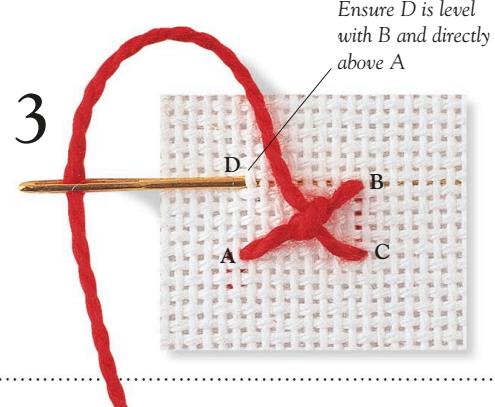
C

B



2

Pass needle over  
working thread



3

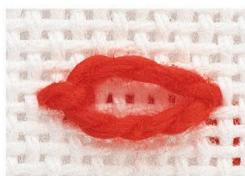
1 Start at A and work a diagonal stitch to B. Bring the needle out level with A, at C, and slide it under the stitch from top to bottom.

2 Pass the needle under the diagonal  
stitch again, from top to bottom and to the  
right of the first loop.

3 Pull the thread gently to form a knot,  
then take the needle down diagonally  
opposite C, at D, to complete the stitch.

Ensure D is level  
with B and directly  
above A

# Link



..... OTHER NAME .....

*Detached chain stitch*

..... LEVEL .....

*Easy*

..... USES .....

*Scattered as light filling;  
leaves and flower petals*

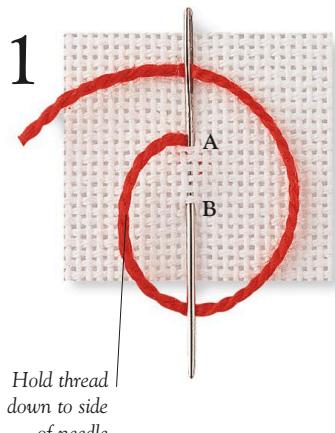
..... METHOD .....

*Single looped stitch*

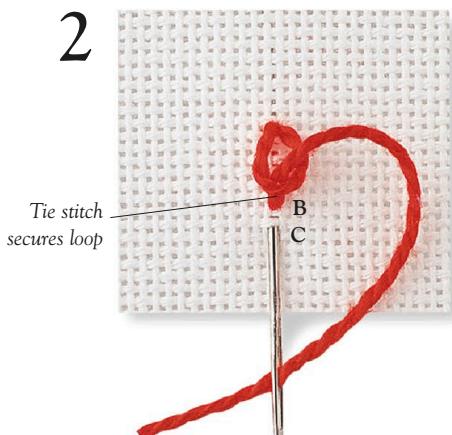
..... MATERIALS .....

*Any fabric; any thread*

1



2



..... STITCH VARIATION .....



*Lazy daisy stitch is formed by making several link stitches in a circle, all starting at the centre. Each stitch represents a petal and the whole looks like a flowerhead.*

# Berry



..... LEVEL .....

*Intermediate*

..... USES .....

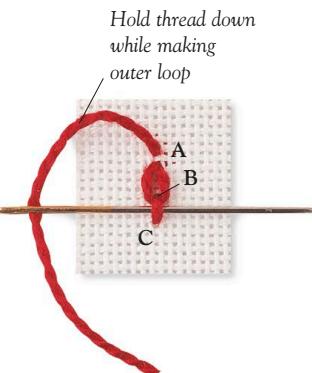
*Powdered filling;  
flowers and leaves*

..... METHOD .....

*Double link stitch*

..... MATERIALS .....

*Any fabric; any thread*



Make a small link stitch (see above). Bring the needle out at A and slide it under the tie stitch between B and C. Take the needle back up and insert at A to complete the stitch.

# Picot



..... OTHER NAME .....

*Long-tailed daisy stitch*

..... LEVEL .....

*Easy*

..... USES .....

*Powdered filling; in circles  
as floral motif*

..... METHOD .....

*Link variation with  
long tie stitch*

..... MATERIALS .....

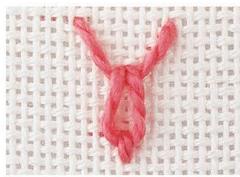
*Any fabric; any thread*

Work elongated  
tie stitch to  
form tail



Start at A and follow step 1 of link stitch (see above). Take the needle down below B, at C, to make a long tie stitch.

# Detached Wheatear



..... OTHER NAMES .....

*Tete-de-boeuf* stitch;  
*ox-head* stitch

..... LEVEL .....

Intermediate

..... USES .....

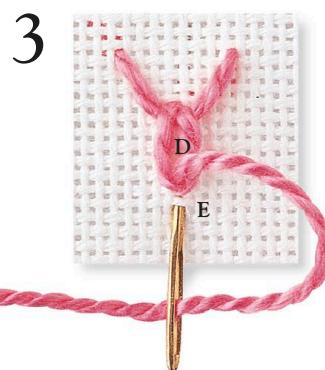
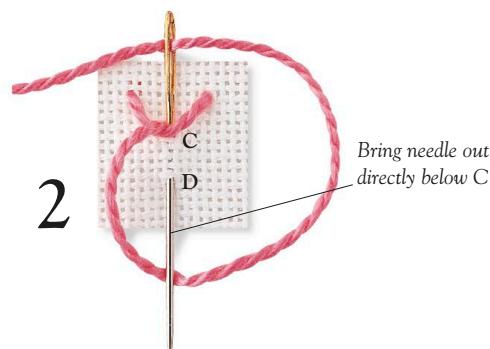
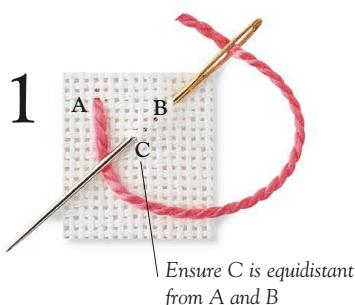
Powdered filling;  
isolated stitch

..... METHOD .....

Link stitch worked over  
loose straight stitch

..... MATERIALS .....

Any fabric; any thread



1 Start at A. Insert the needle at B and bring it out at C, passing over the working thread.

2 Make a loop and take the needle down at C. Come out at D, passing the needle over the working thread.

3 Take the needle down at E to form a short tie stitch (see p.20) to complete.

# Tulip



..... LEVEL .....

Intermediate

..... USES .....

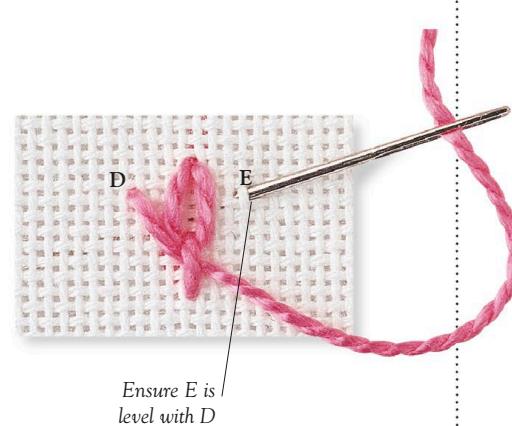
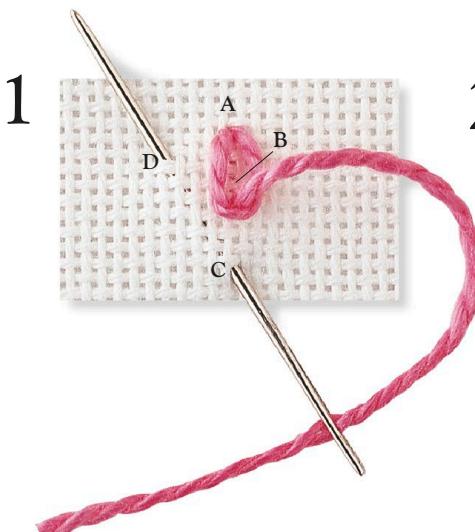
In alternate rows as  
powdered filling;  
naturalistic flowers

..... METHOD .....

Straight stitch worked  
through link stitch

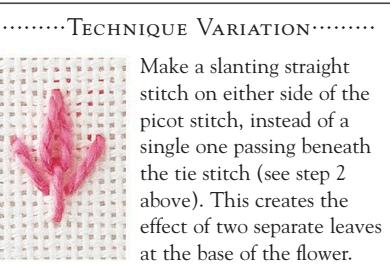
..... MATERIALS .....

Any fabric; any thread



1 Start at A and work a picot stitch (see p.80). Take the needle down at C and bring it out to the left, at D.

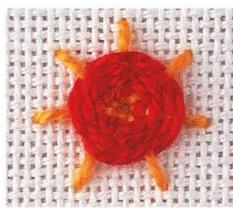
2 Pass the needle under the tie stitch and insert it at E to complete the 'leaves'.



..... TECHNIQUE VARIATION .....

Make a slanting straight stitch on either side of the picot stitch, instead of a single one passing beneath the tie stitch (see step 2 above). This creates the effect of two separate leaves at the base of the flower.

# Woven Spider Web



..... LEVEL .....

Intermediate

..... USES .....

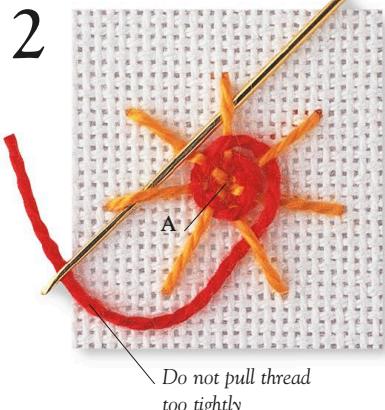
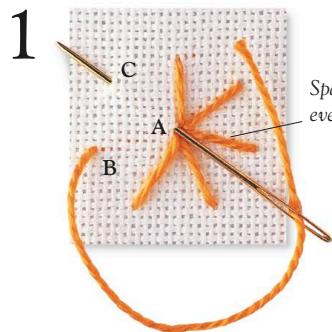
Isolated stitch; large-scale powdered filling

..... METHOD .....

Solid circle woven on foundation of seven straight stitches

..... MATERIALS .....

Any fabric; any thread in two colours; blunt needle



1 Work a foundation of five straight stitches (see p.73), all radiating from A. Bring the needle up at B and take it back down at A. Come out at C, ready to work the final stitch.

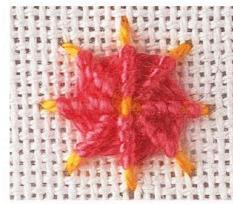
2 Bring the second thread up at A. Working clockwise, weave it alternately over and under the straight stitches until only the tips are left uncovered. Take the needle to the back to finish.

..... STITCH VARIATION .....



To make a ribbon rose, use a length of narrow silk embroidery ribbon for the weaving in step 2 (see above). Allow it to twist slightly to create the raised petal effect.

# Ribbed Web



..... OTHER NAME .....

Ribbed spider web

..... LEVEL .....

Intermediate

..... USES .....

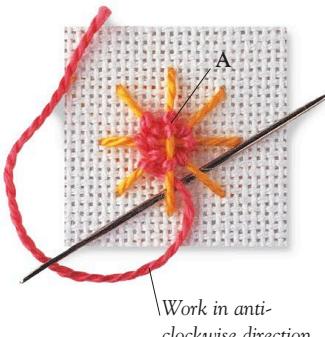
Isolated stitch

..... METHOD .....

Back stitched spiral over large star stitch

..... MATERIALS .....

Any fabric; any thick thread in two colours; blunt needle



Work a star stitch (see p.74) omitting the final cross. Come up at A. Slide the needle under the first two stitches to the left, then take it under the second and third stitches, making a back stitch (see p.40). Continue working round the star stitch until only the tips can be seen.

# Buttonhole Wheel



..... LEVEL .....

Intermediate

..... USES .....

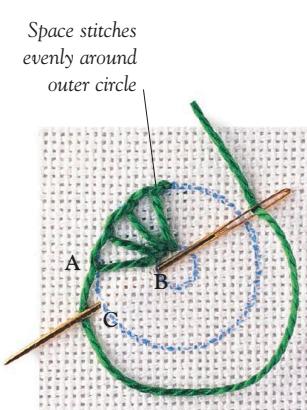
Isolated stitch

..... METHOD .....

Buttonhole stitch worked within a ring

..... MATERIALS .....

Any fabric; any thread



Mark two concentric circles. Come up at A, and insert the needle at B on the inner circle. Bring the needle out at C, passing it over the working thread. Continue stitching until the ring is complete.

# Shisha



..... LEVEL .....

Advanced

..... USES .....

Indian embroidery; with couched gold threads

..... METHOD .....

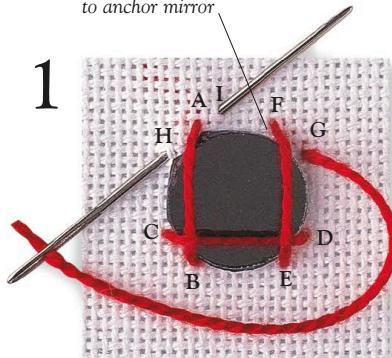
Mirror disc attached to fabric with ring of twisted stitches

..... MATERIALS .....

Any fabric; any thick thread; shisha mirror; frame

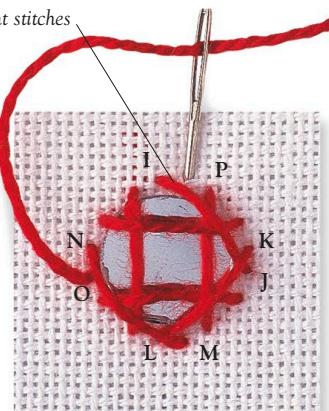
Make four straight stitches to anchor mirror

1

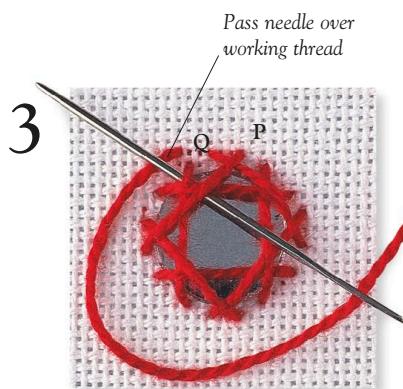


Work diagonal stitches over straight stitches

2

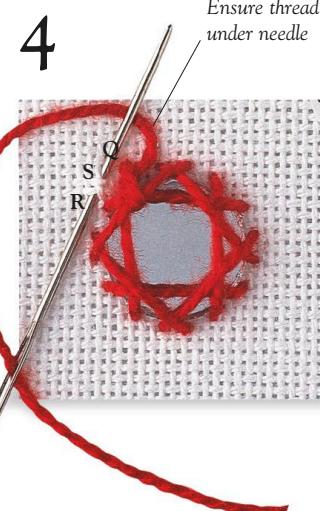


3

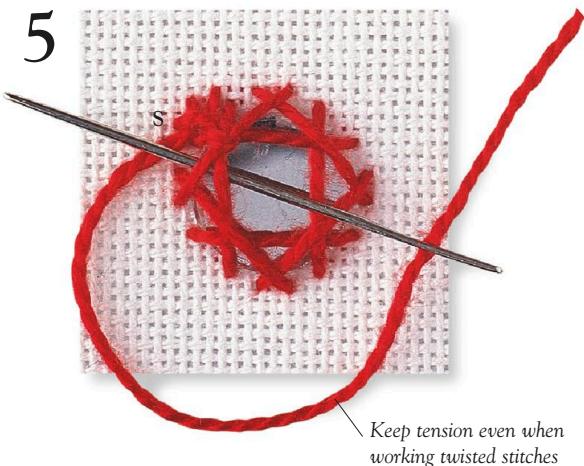


Ensure thread lies under needle

4



5



1 Place the mirror in position. Start at A and work a straight stitch down to B. Come out at C and insert at D. Come up at E and down at F, then come out at G and go down at H. Bring the needle up at I, ready to start the next four stitches.

2 Take the needle down to J to make a diagonal stitch. Bring it out at K and insert at L. Come out at M, down at N, out at O, then take the needle up to P and insert.

3 Bring the needle out at Q, just outside the straight stitches and pass it beneath the threads from right to left.

4 Insert the needle at R and bring it up at S, to make a small back stitch. Pull it through over the working thread.

5 Slide the needle back under the straight stitches and pull it through gently over the looped thread. Repeat steps 4 and 5 all the way around the mirror to complete.

# Open and Solid Filling Stitches

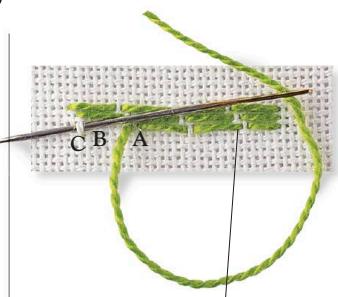
Both types of filling are stitched within a marked outline, which may be a curved naturalistic shape or a geometric block. Open fillings allow the background to show through, whereas solid fillings produce a densely stitched area and should be worked in a thick thread that covers the fabric completely. Some of these stitches have evolved as shading stitches, using several closely toning threads. With practice, these can produce subtle, three-dimensional effects, especially for flowers and foliage. The fabric should be mounted in a frame for all filling stitches.

Darning	85	Close Fly	89
Double Darning	85	Cretan	89
Brick and Cross	85	Close Cretan	89
Satin	86	Romanian Couching	90
Surface Satin	86	Bokhara Couching	90
Encroaching Satin	86	Spiral Couching	90
Long and Short	87	Couched Filling	91
Buttonhole Filling	87	Laidwork	91
Stem Filling	87	Back Stitch Trellis	92
Leaf	88	Japanese Darning	92
Open Fishbone	88	Cloud Filling	93
Attached Fly	89	Wave Filling	93

# Darning



- ..... OTHER NAME .....
- ..... Damask stitch
- ..... LEVEL .....
- ..... Easy
- ..... USES .....
- Solid filling patterns;  
geometric bands
- ..... METHOD .....
- Closely spaced rows of  
running stitch
- ..... MATERIALS .....
- Evenweave fabric;  
any thread



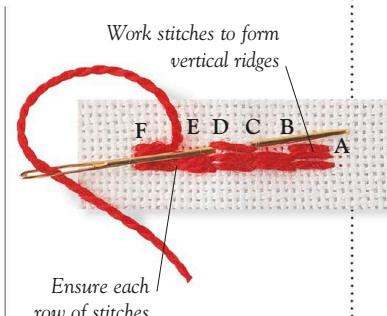
Work stitches so that  
spaces between them  
create a pattern

Come up at **A**, to the right of the start of the stitch above. Insert the needle at **B**, to the right of the end of the stitch above. Bring the needle up one thread to the left, at **C**. Repeat, always following the previous line of stitching.

# Double Darning



- ..... LEVEL .....
- ..... Intermediate
- ..... USES .....
- Solid filling stitch that  
appears the same at front  
and back
- ..... METHOD .....
- Double running stitch in  
closely spaced rows
- ..... MATERIALS .....
- Evenweave fabric;  
any thread



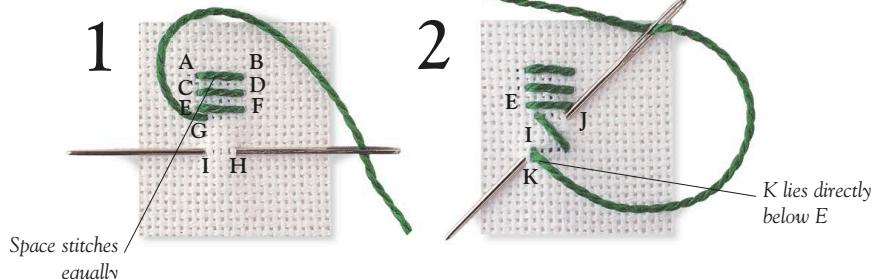
Ensure each  
row of stitches  
lines up with  
previous one

Work a row of evenly spaced running stitches (see p.39), from **A** to **B**, **C** to **D** and **E** to **F**. Fill in the spaces on the return journey; bring the needle back out at **E**, insert at **D** and come out at **C**. Work the following rows directly above.

# Brick and Cross



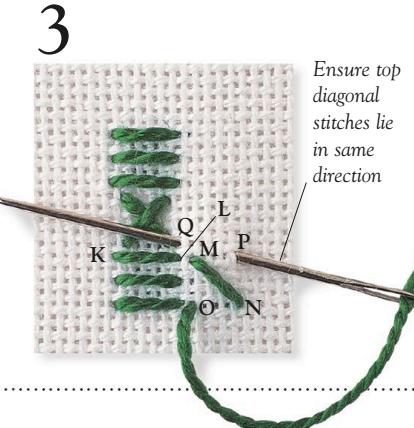
- ..... LEVEL .....
- ..... Intermediate
- ..... USES .....
- Open geometric filling
- ..... METHOD .....
- Alternate cross and  
groups of straight stitches,  
worked in vertical rows
- ..... MATERIALS .....
- Evenweave fabric;  
any thread



**1** Make three parallel straight stitches from **A** to **B**, **C** to **D** and **E** to **F**. Bring the needle out at **G**. Work a diagonal stitch to **H**, then come out directly below **G**, at **I**.

**2** Insert the needle at **J** to complete the cross stitch. Bring the needle out to the left of **I**, at **K**.

**3** Insert at **L**, then make two more straight stitches. Come out level with **L**, at **M**, and insert at **N**. Bring the needle out at **O** and insert it at **P** to complete the second cross stitch. Come out at **Q** to begin the next three straight stitches.



# Satin



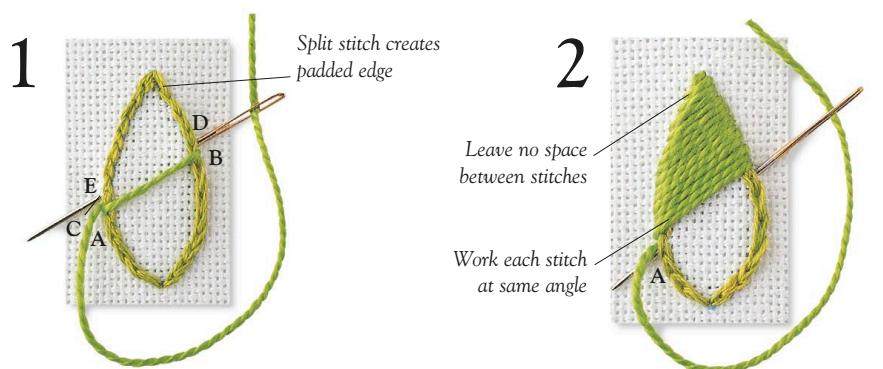
..... OTHER NAME .....  
*Damask stitch*

..... LEVEL .....  
*Intermediate*

..... USES .....  
*Solid filling; bands*

..... METHOD .....  
*Closely worked straight stitches*

..... MATERIALS .....  
*Any fabric; any thread – stranded silk or cotton gives lustrous finish*



**1** Outline the area to be covered with split stitch (see p.40). Start the satin stitch at the widest point of the shape. Work a diagonal stitch from **A** up to **B** and bring the needle out next to **A**, at **C**. Take it down next to **B**, at **D**. Come out at **E** ready for the next stitch.

**2** Repeat, varying the stitch length until the top part of the shape is covered. Bring the needle out again just below **A** and work downwards to fill the rest of the shape.

..... TECHNIQUE VARIATION .....



When working satin stitch over a geometric shape or as a border, work the stitches at a right angle to the outline. Start stitching at one end and work to the other.

# Surface Satin

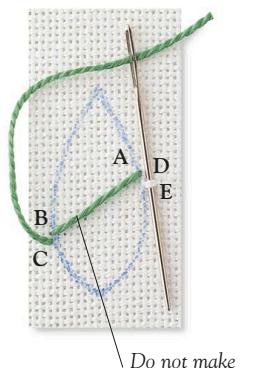


..... LEVEL .....  
*Intermediate*

..... USES .....  
*Solid filling; bands*

..... METHOD .....  
*Closely worked straight stitches: uses less thread than satin stitch*

..... MATERIALS .....  
*Any fabric; any thread – stranded silk or cotton for smooth surface; frame*



Mark the required shape. Work a diagonal stitch from **A** down to **B** and come up directly below, at **C**. Take the needle up to **D** and bring it out at **E**. Fill the lower part of the shape in this way. Come back up above **A** to work the remaining area.

# Encroaching Satin

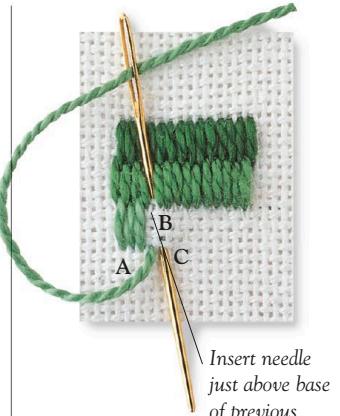


..... LEVEL .....  
*Intermediate*

..... USES .....  
*Solid filling for larger areas*

..... METHOD .....  
*Overlapping narrow rows of satin stitch*

..... MATERIALS .....  
*Any fabric; any thread, in shades of the same colour; frame*



Work a row of satin stitch (see above). On the following rows, bring the needle out at **A** and insert at **B**, between two stitches on the row above. Come up next to **A**, at **C**. Repeat to the row's end.

# Long and Short



..... LEVEL .....

Advanced

..... USES .....

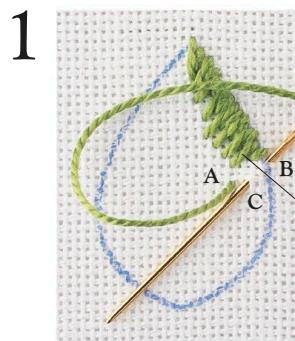
Shaded filling, giving three-dimensional effect

..... METHOD .....

Interlocking satin stitches

..... MATERIALS .....

Any fabric; any thread, in shades of the same colour; frame



**1** Mark the outline of the area to be stitched. Work a row of alternate long and short satin stitches (see p.86) around the edge. Come up at **A** and take the needle down at **B** to make a long stitch. Bring it out at **C** to make a short stitch. Continue in this way to complete the first round.

**2** Using a darker shade, work a row of long satin stitches which interlock with the first round. Fill in the centre with a third shade.

..... TECHNIQUE VARIATION .....



When filling square or rectangular shapes, work the first row in alternate long and short stitches and subsequent rows in long stitches only, so they interlock as before.

# Buttonhole Filling



..... OTHER NAME .....

Buttonhole shading

..... LEVEL .....

Intermediate

..... USES .....

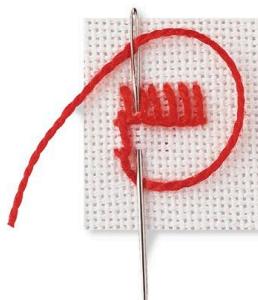
Shaded filling

..... METHOD .....

Overlapping rows of buttonhole stitch

..... MATERIALS .....

Any fabric; any thread, in shades of the same colour; frame



Work a row of buttonhole stitch (see p.58) using the lightest thread. With a darker tone, work the second row directly below, so that the upright stitches overlap the base of the previous row. Work subsequent rows in progressively darker tones to create the effect of shading.

# Stem Filling



..... OTHER NAME .....

Stem stitch shading

..... LEVEL .....

Intermediate

..... USES .....

Shaded filling

..... METHOD .....

Closely spaced lines of stem stitch

..... MATERIALS .....

Any fabric; any thread, in shades of the same colour



Mark the outline of the area to be stitched. Using the darkest thread, work two rows of stem stitch (see p.41) along one side of the outline. Work the next two rows in a lighter shade. Continue to fill the shape with rows of stem stitch, graduating the colour to create a shaded effect.

# Leaf



..... LEVEL .....

Intermediate

..... USES .....

Open filling for leaves,  
petals and wide borders

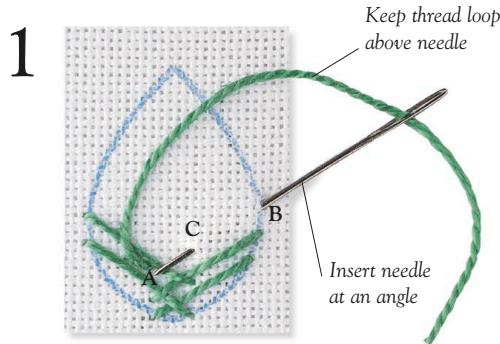
..... METHOD .....

Overlapping diagonal  
stitches worked upwards

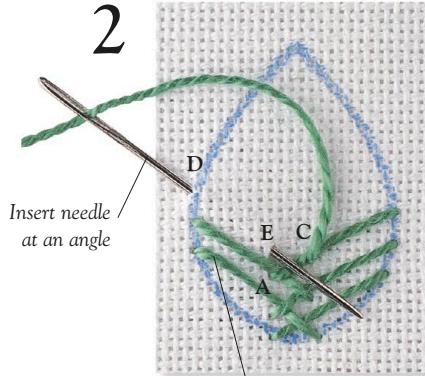
..... MATERIALS .....

Any fabric;  
any thread; frame

1



2

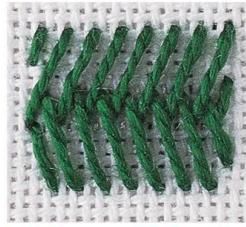


Work pairs of  
slanting stitches in  
alternate directions

1 Mark the required shape on the fabric. Come up at A, to the left of centre. Insert the needle at B and bring it through to the right of centre, at C.

2 Take the needle down at D and bring it up directly above A, at E. Repeat these two stitches to fill the space, decreasing the length as the leaf tapers to a point. Work a narrow outline stitch (see pp.38–46) around the outside edge to complete.

# Open Fishbone



..... LEVEL .....

Easy

..... USES .....

Light filling for small leaf or  
petal shapes; open borders

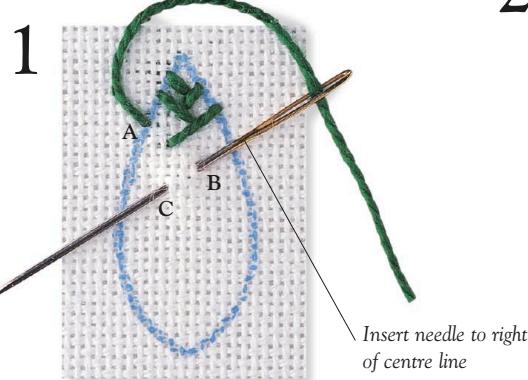
..... METHOD .....

Alternate slanting stitches,  
worked downwards

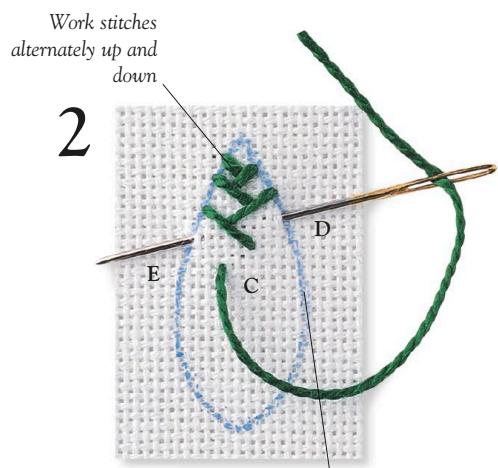
..... MATERIALS .....

Any fabric; any thread;  
frame

1



2



Work a narrow  
stitch over outline  
to complete leaf

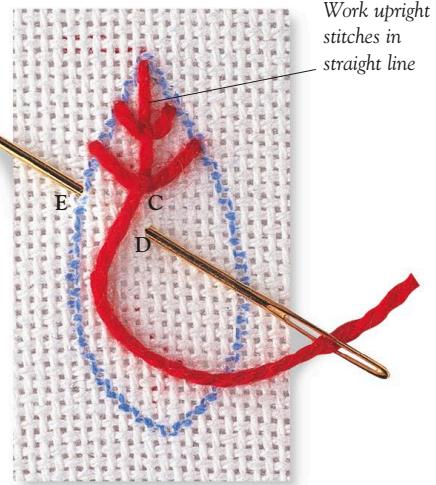
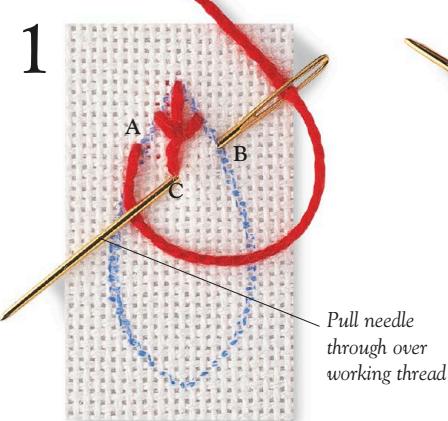
1 Mark the required shape. Come up at A and make a downwards slanting stitch to B, to the right of centre. Bring the needle out to the left of centre, at C.

2 Take the needle up to the right and insert at D. Come out at E, ready to work the next downwards stitch. Repeat these two stitches to continue, altering the length as the outline widens or narrows.

# Attached Fly

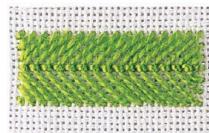


..... OTHER NAME .....  
Fishbone  
..... LEVEL .....  
Easy  
..... USES .....  
Open filling for narrow  
leaf or geometric shapes;  
light borders  
..... METHOD .....  
Row of linked fly stitches  
worked downwards  
..... MATERIALS .....  
Any fabric; any thread;  
embroidery frame



1 Mark the outline of the area to be filled. Come out at A and insert the needle on the same level, at B. Bring it up in the centre at C.  
2 Insert the needle directly below C, at D, to make a straight stitch, and bring it out at E. Repeat steps 1 and 2 to continue, varying the stitch length as required.

## STITCH VARIATION

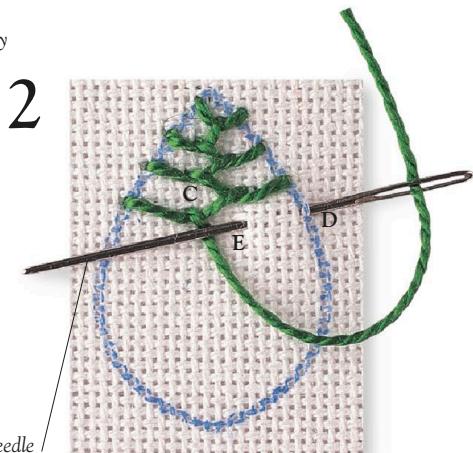
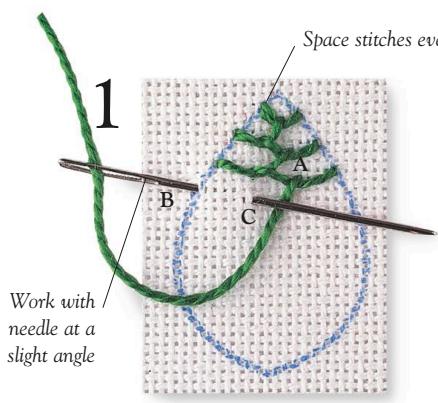


Close fly stitch is made by reducing the length of the straight stitches (see step 2).

# Cretan

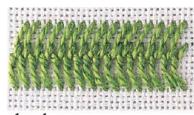


..... OTHER NAME .....  
Cretan filling  
..... LEVEL .....  
Easy  
..... USES .....  
Open filling for leaf or  
geometric motif; borders  
..... METHOD .....  
Looped vertical stitch,  
worked downwards  
..... MATERIALS .....  
Any fabric;  
any thread; frame



1 Mark the shape to be filled. Come up to the right of centre at A, then take the needle across to B and insert. Come out to the left of centre at C. Pull the needle through over the working thread.  
2 Take the needle down at D and come out at E. Repeat these two steps to fill the required area.

## STITCH VARIATION



Close Cretan stitch is formed by working each new stitch immediately below the last, so no space is left between them.

# Romanian Couching



..... LEVEL .....

Intermediate

..... USES .....

Solid filling for large areas

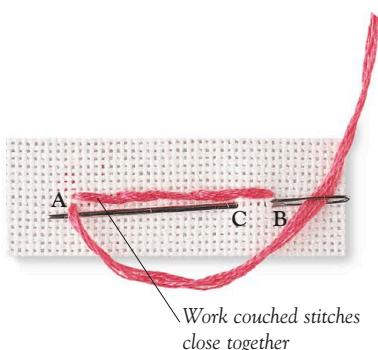
..... METHOD .....

Closely spaced long couched stitches

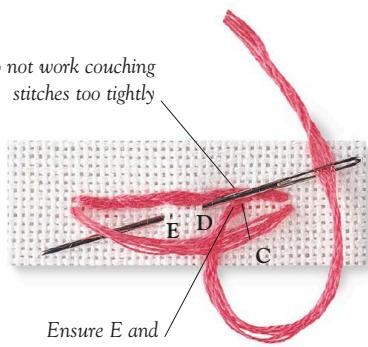
..... MATERIALS .....

Any fabric; any thread – stranded cotton gives smooth surface; frame

1



2



# Spiral Couching



..... LEVEL .....

Intermediate

..... USES .....

Solid filling for circles; metal thread embroidery

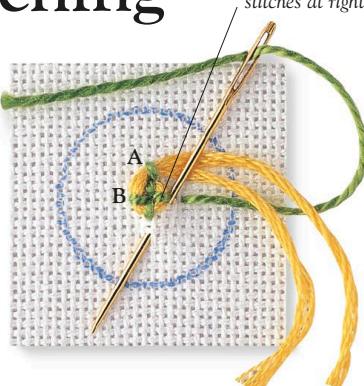
..... METHOD .....

Laid threads worked within a circle

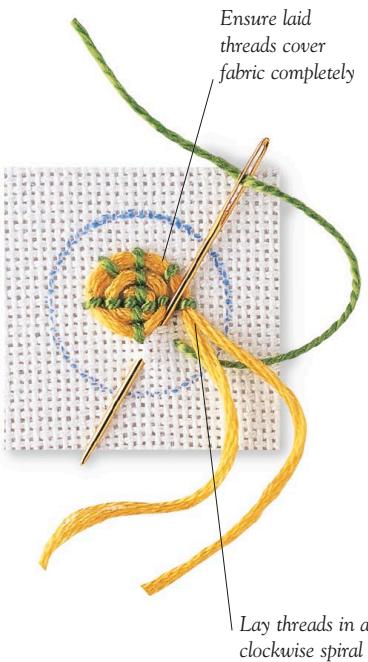
..... MATERIALS .....

Any fabric; thick or fragile threads; finer couching thread; frame

1



2



1 Mark a circle and bring the couching thread up just above the centre, at A. Fold the laid thread in half, pass the needle through the loop and insert at B to make a couching stitch. Curve the threads to the right. Work three more stitches, to complete the round. Make another round of four couching stitches.

2 Continue couching the laid threads in a spiral, spacing the stitches further apart as it increases in diameter. Take the ends through to the back to finish.

..... STITCH VARIATION .....



Bokhara couching is worked in the same way, but the couching stitches are much shorter and made at a steep angle.

# Couched Filling



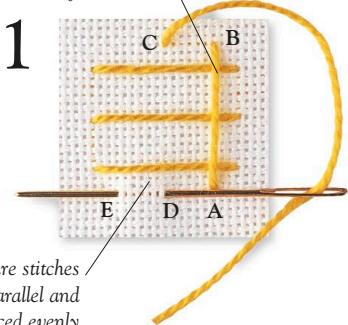
..... LEVEL .....  
Intermediate

..... USES .....  
Decorative open filling

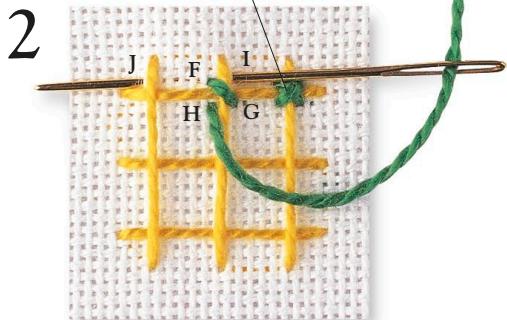
..... METHOD .....  
Straight stitch grid with  
cross stitch couching

..... MATERIALS .....  
Any fabric; thread in  
two colours of the same  
or different  
thicknesses; frame

Work upright stitches at right  
angles to horizontal stitches



Keep cross stitches small  
for neat appearance



1 Using the first colour, make a foundation of horizontal straight stitches (see p.73). Come up at **A** to start working the vertical stitches. Take the needle down at **B**, then bring it out at **C**. Insert at **D** and come out at **E**, ready for the final stitch.

2 Work a cross stitch over each intersection of the straight stitches. Bring the second colour up at **F**. Take the needle down over the crossed threads and insert at **G**. Come up at **H** and insert at **I**, then come out at **J**, ready to make the next cross.

# Laidwork

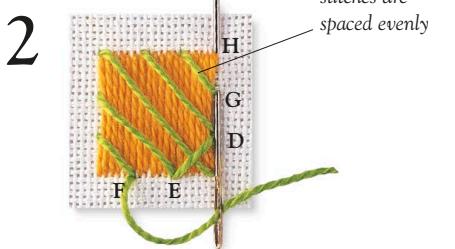
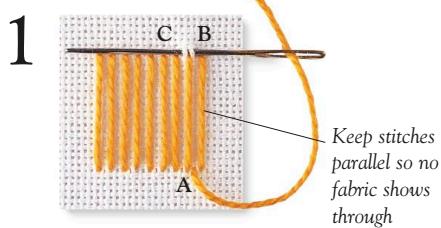


..... LEVEL .....  
Advanced

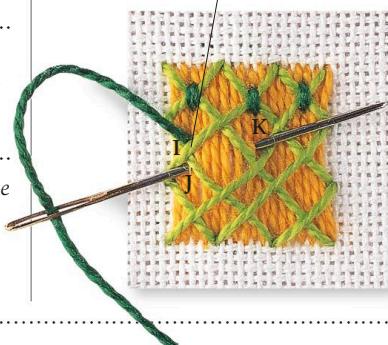
..... USES .....  
Decorative solid filling

..... METHOD .....  
Surface satin stitch with  
trellis of couched straight  
stitches

..... MATERIALS .....  
Any fabric; thread in three  
colours; frame



3 Work tie stitches over  
crossed threads

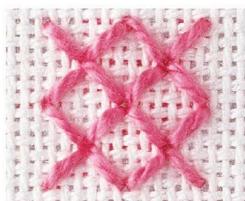


1 Work a row of upright surface satin stitches (see p.86), leaving one stitch width between each. Bring the needle out at **A**, insert at **B** and come up at **C**. Repeat along the row to fill in the spaces.

2 Using the second thread, work a series of diagonal stitches across the foundation. Come up at **D** to start the second layer of stitches. Take the needle down at **E**, then bring it out at **F** and insert at **G**. Come out at **H**, ready to complete the trellis.

3 Work the short tie stitches (see p.20) in the third colour. Come up at **I**, take the needle down at **J** and bring it out again at **K**. Repeat at each intersection.

# Back Stitch Trellis



..... LEVEL .....

Intermediate

..... USES .....

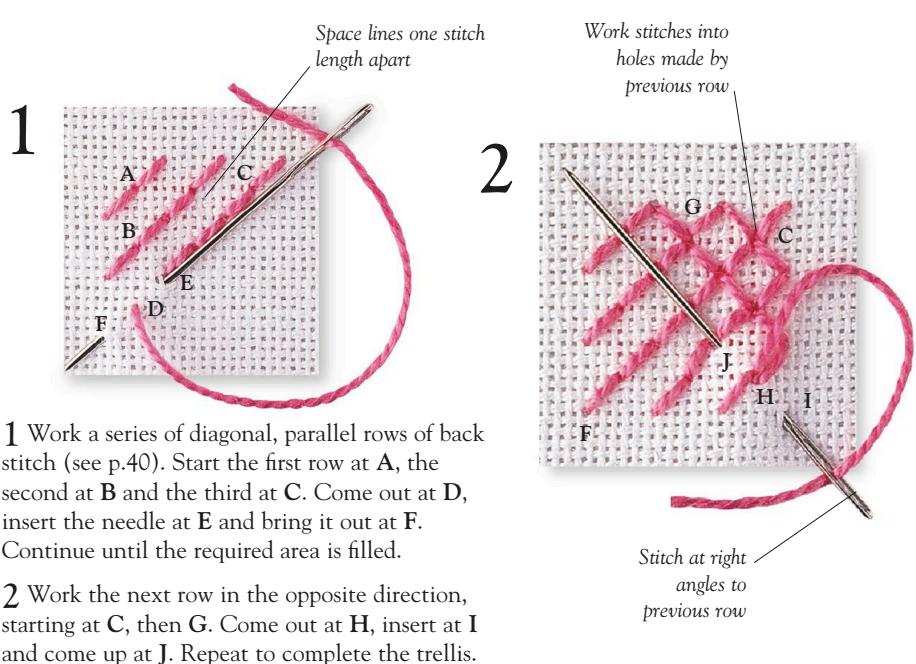
Open geometric filling

..... METHOD .....

Intersecting diagonal rows  
of back stitch

..... MATERIALS .....

Any fabric – evenweave  
for a regular effect; any  
embroidery thread



# Japanese Darning



..... LEVEL .....

Intermediate

..... USES .....

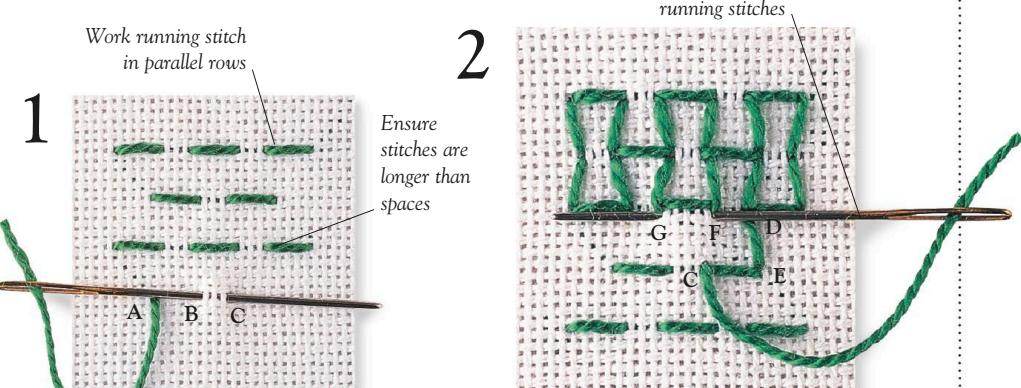
Open geometric filling  
for larger areas

..... METHOD .....

Combination of running  
and straight stitches

..... MATERIALS .....

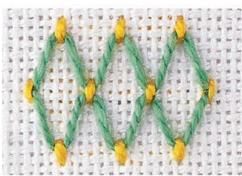
Any fabric – evenweave  
is easier to use; any  
embroidery thread



1 Work several horizontal rows of running stitch (see p.39), positioned so that the stitches in each row lie beneath the spaces in the row above. Come up at A, insert the needle at B and bring it out at C. Repeat to fill the required area.

2 Link the rows of running stitch with slanting stitches. Bring the needle out at D and take it down at E. Come up at C, go down at F, then up at G, ready to make the next stitch. Continue to the end of the row, before proceeding to the one below.

# Cloud Filling



..... OTHER NAME .....

*Mexican stitch*

..... LEVEL .....

*Intermediate*

..... USES .....

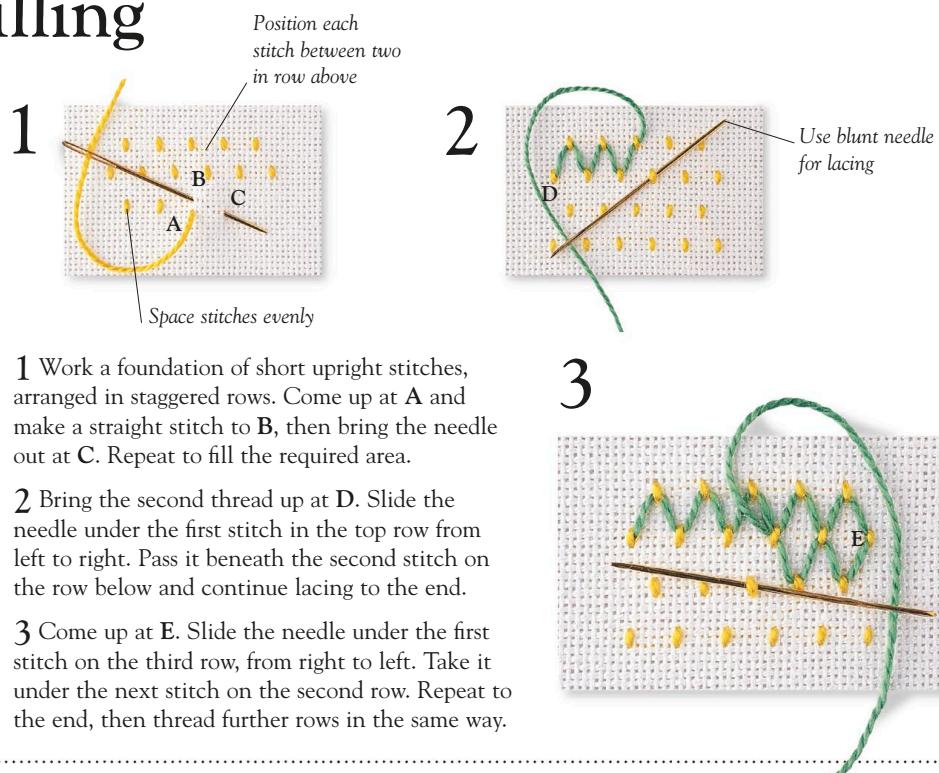
*Open filling; crewel work*

..... METHOD .....

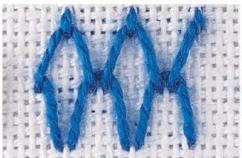
*Interlaced rows of short upright stitches*

..... MATERIALS .....

*Any fabric – evenweave for regular effect; any thread in two colours; blunt needle*



# Wave Filling



..... LEVEL .....

*Intermediate*

..... USES .....

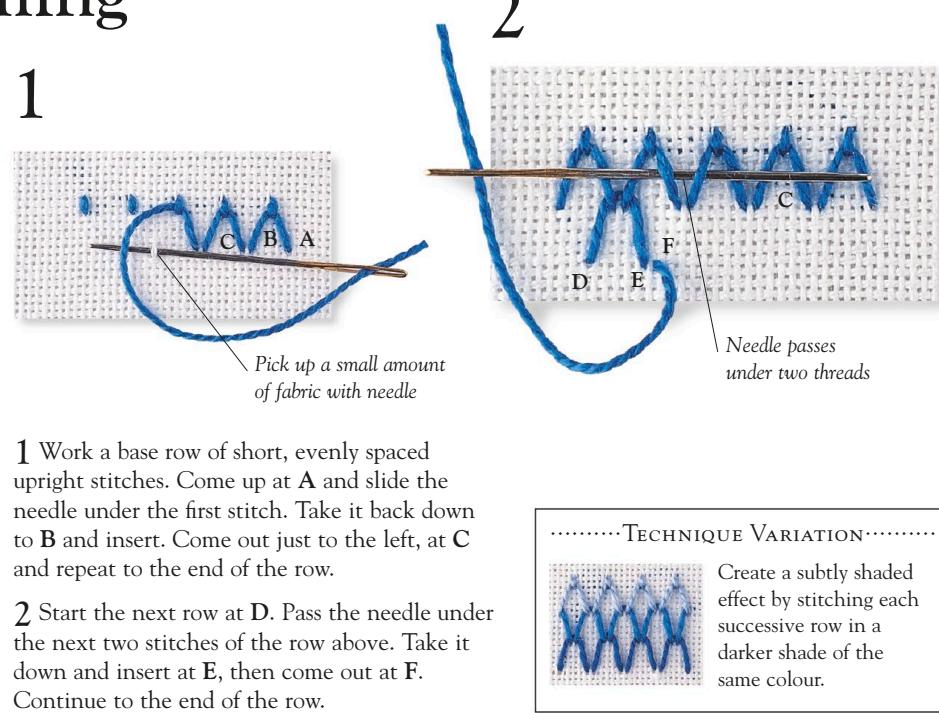
*Shaded or single colour open filling; crewel work*

..... METHOD .....

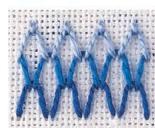
*Interlinked horizontal rows of looped stitches*

..... MATERIALS .....

*Any fabric; any thread in one or more colours; frame*



..... TECHNIQUE VARIATION .....



Create a subtly shaded effect by stitching each successive row in a darker shade of the same colour.



# OPENWORK



PULLED FABRIC STITCHES

DRAWN THREAD AND  
INSERTION STITCHES

CUTWORK AND  
EDGING STITCHES

# Pulled Fabric Stitches

---

MANY OF THESE stitches were originally worked as white-on-white stitches to decorate household linen, but their diversity and intricate patterns only really become apparent when coloured threads are used. They form all-over designs which vary in density; some are open and lacy, but others have a more solid pattern of stitches. Work on evenweave fabric which has been mounted in a frame. Avoid stretching the fabric too taut; it has to be fairly loose to allow the stitches to be worked evenly. Use strong thread in a weight to match the background fabric, and pull each stitch tightly to draw the fabric threads together.

---

## Window Filling 97

---

Three-sided 97

---

Honeycomb Filling 98

---

Russian Filling 98

---

Diagonal Raised Band 99

---

Punch 99

---

Cobbler Filling 100

---

---

## Step 100

---

Mosaic Filling 101

---

Diagonal Satin Filling 101

---

Back Stitch Rings 102

---

Algerian Eye 102

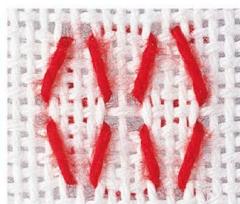
---

Outlined Diamond Eyelet

---

103

# Window Filling



..... LEVEL .....

Easy

..... USES .....

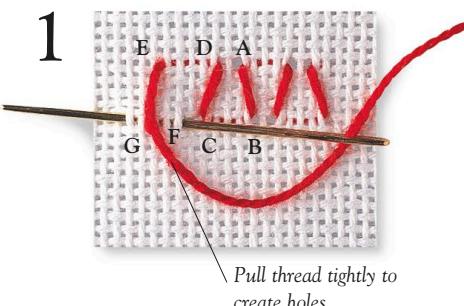
Dense filling

..... METHOD .....

Diamond trellis with  
four small holes

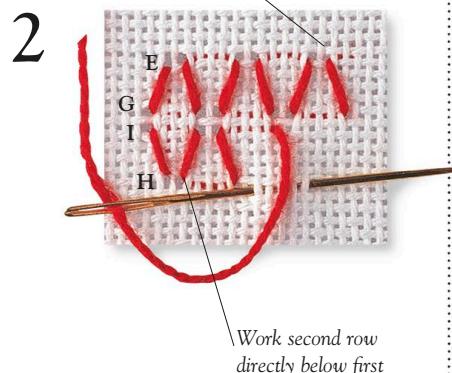
..... MATERIALS .....

Evenweave fabric;  
any thread; blunt  
needle; frame



**1** Come up at **A**. Work a diagonal stitch over five horizontal and two vertical threads, down to **B**. Come out five threads to the left, at **C**, then insert one thread to the left of **A**, at **D**. Bring the needle out five threads to the left, at **E** and go down one thread to the left of **C**, at **F**. Come out at **G** and continue to the end of the row.

**2** Stitch the next row as a mirror image of the first. Come up at **H**, eleven threads below **E**, and insert one thread below **G**, at **I**. Repeat these two rows to continue.



# Three-sided



..... OTHER NAME .....

Straight line stitch

..... LEVEL .....

Easy

..... USES .....

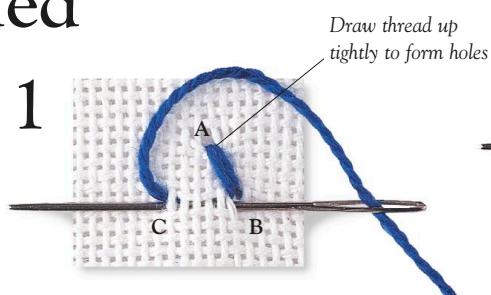
Narrow borders

..... METHOD .....

Double back stitch  
worked in triangles

..... MATERIALS .....

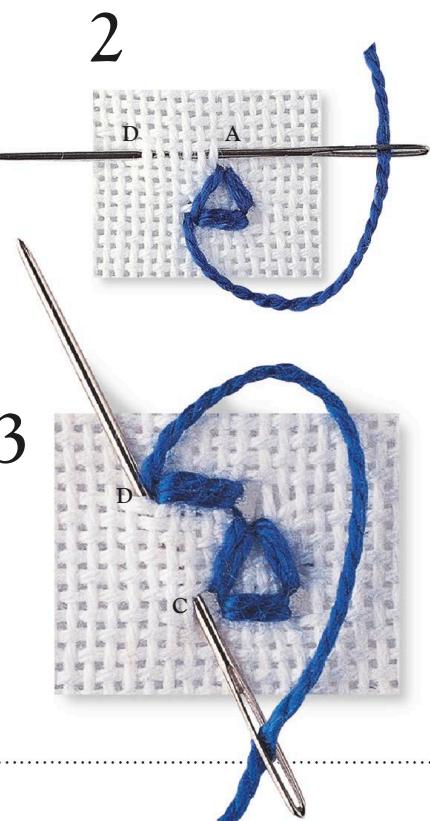
Evenweave fabric;  
any thread; blunt  
needle; frame



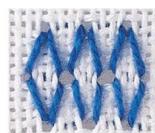
**1** Start at **A** and work a diagonal stitch over six horizontal and three vertical threads down to **B**. Come out again at **A** and re-insert at **B** to make a double back stitch. Come up six threads to the left of **B** at **C** and work another double back stitch.

**2** Work another double back stitch up to **A** and come out six threads to the left, at **D**.

**3** Take the needle down to **C** and make a double stitch. Repeat to the end of the row.

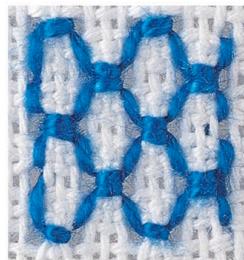


## STITCH VARIATION



Pulled wave filling,  
which has open holes, is  
worked in the same way,  
but no space is left  
between the stitches.

# Honeycomb Filling



..... LEVEL .....

Intermediate

..... USES .....

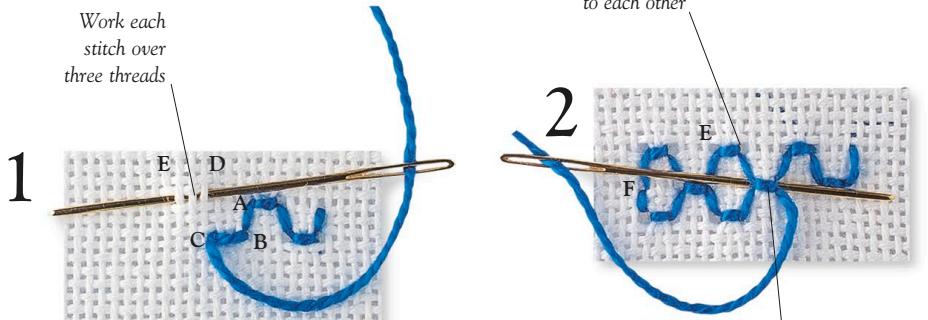
Light filling with semi-open appearance

..... METHOD .....

Worked to form hexagonal lattice

..... MATERIALS .....

Evenweave fabric; any thread; blunt needle



**1** Start at top right. Come up at **A**, go down at **B** and bring the needle out at **C**. Re-insert at **B** and come up again at **C**, then go down at **D**. Come up at **E**, re-insert the needle at **D**, and bring it out again at **E**. Repeat these four stitches to the end of the row.

**2** Work the second row as a mirror image of the first. Start at **F**, and turn the work upside-down if desired. Repeat these two rows to fill the required area.

# Russian Filling



..... LEVEL .....

Advanced

..... USES .....

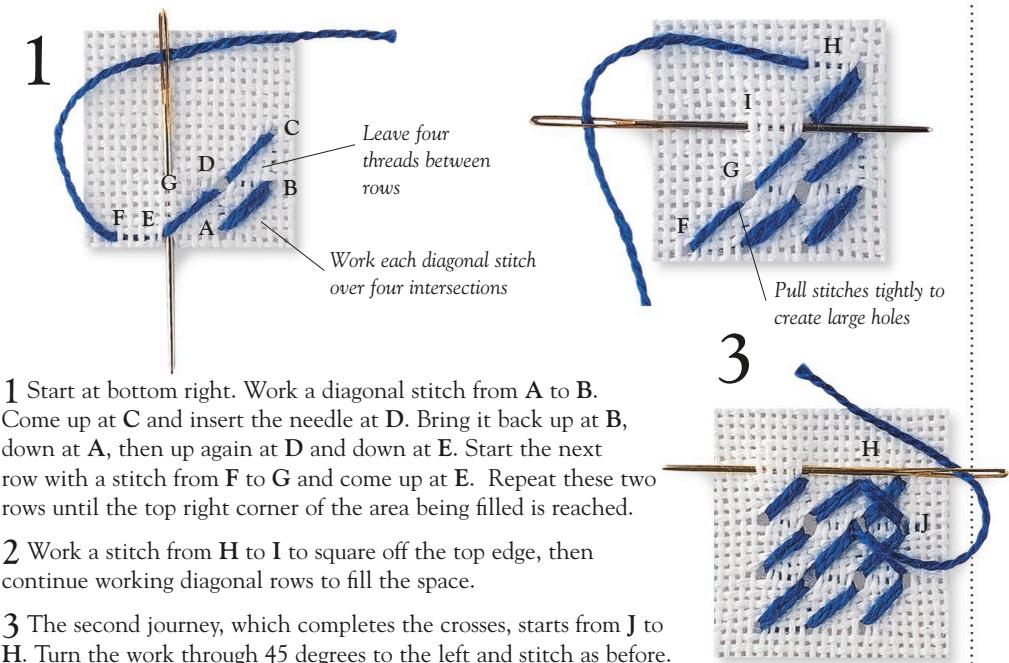
Dense filling with open holes

..... METHOD .....

Crossed diagonal stitches worked in two journeys

..... MATERIALS .....

Evenweave fabric; any thread; blunt needle



**1** Start at bottom right. Work a diagonal stitch from **A** to **B**. Come up at **C** and insert the needle at **D**. Bring it back up at **B**, down at **A**, then up again at **D** and down at **E**. Start the next row with a stitch from **F** to **G** and come up at **E**. Repeat these two rows until the top right corner of the area being filled is reached.

**2** Work a stitch from **H** to **I** to square off the top edge, then continue working diagonal rows to fill the space.

**3** The second journey, which completes the crosses, starts from **J** to **H**. Turn the work through 45 degrees to the left and stitch as before.

# Diagonal Raised Band

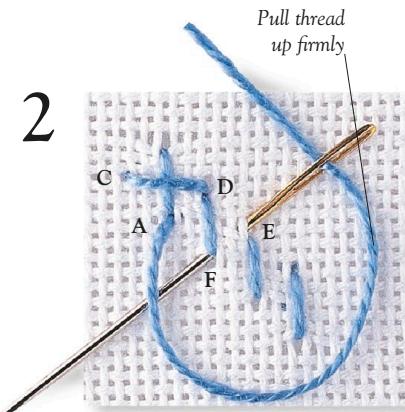
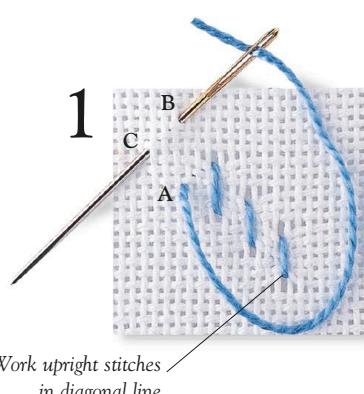


..... LEVEL .....  
Easy

..... USES .....  
Ridged diagonal borders

..... METHOD .....  
Diagonal row of tightly  
worked cross stitches

..... MATERIALS .....  
Evenweave fabric; any  
thread; blunt needle;  
frame



1 Work a row of upright stitches. Come out at A, take the needle up over six threads and insert it at B. Bring the needle out three intersections to the left, at C.

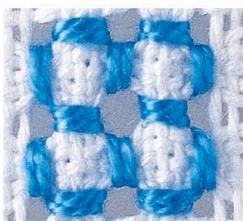
2 Insert the needle at D and bring it out again at A. Insert at E and come out at F, and continue to the end of the row.

..... STITCH VARIATION .....



Ridged filling is made by working diagonal raised band stitch in adjacent rows to make a solid pattern.

# Punch

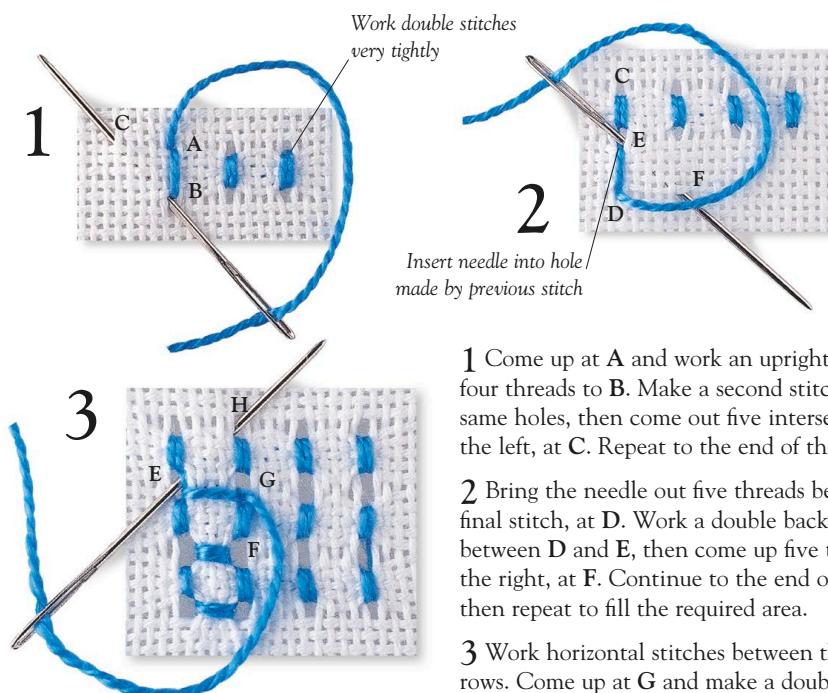


..... LEVEL .....  
Easy

..... USES .....  
Open filling with large  
holes

..... METHOD .....  
Double back stitch worked  
in square grid

..... MATERIALS .....  
Evenweave fabric; any  
thread; blunt needle;  
frame



2 Insert needle into hole made by previous stitch

1 Come up at A and work an upright stitch over four threads to B. Make a second stitch in the same holes, then come out five intersections to the left, at C. Repeat to the end of the row.

2 Bring the needle out five threads below the final stitch, at D. Work a double back stitch between D and E, then come up five threads to the right, at F. Continue to the end of the row then repeat to fill the required area.

3 Work horizontal stitches between the upright rows. Come up at G and make a double back stitch to E. Bring the needle out at H, then continue working up and down the rows.

# Cobbler Filling



..... LEVEL .....

Intermediate

..... USES .....

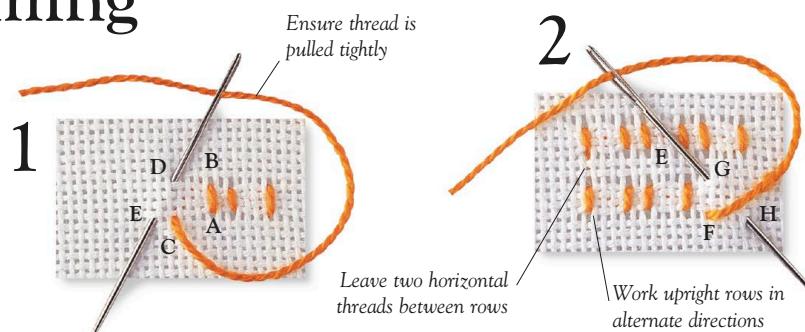
Light, open filling

..... METHOD .....

Straight stitches worked in vertical and horizontal rows to form pattern of detached squares

..... MATERIALS .....

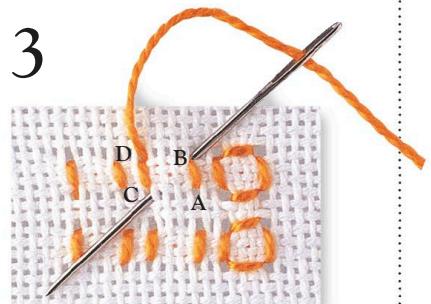
Evenweave fabric; any thread; blunt needle; frame



1 Come up at A and take the needle up over four threads to B. Bring it out four threads to the left of A at C. Insert at D and come up two threads to the left of C at E. Repeat to the end of the row.

2 Work the following rows of upright stitches in line with the first. Bring the needle up six threads below the previous stitch, at F. Insert at G and come up at H.

3 Join the pairs of stitches to form squares. Bring the needle up at D, take it down at B and up at C. Insert at A, then continue working down and up the rows.



# Step



..... LEVEL .....

Intermediate

..... USES .....

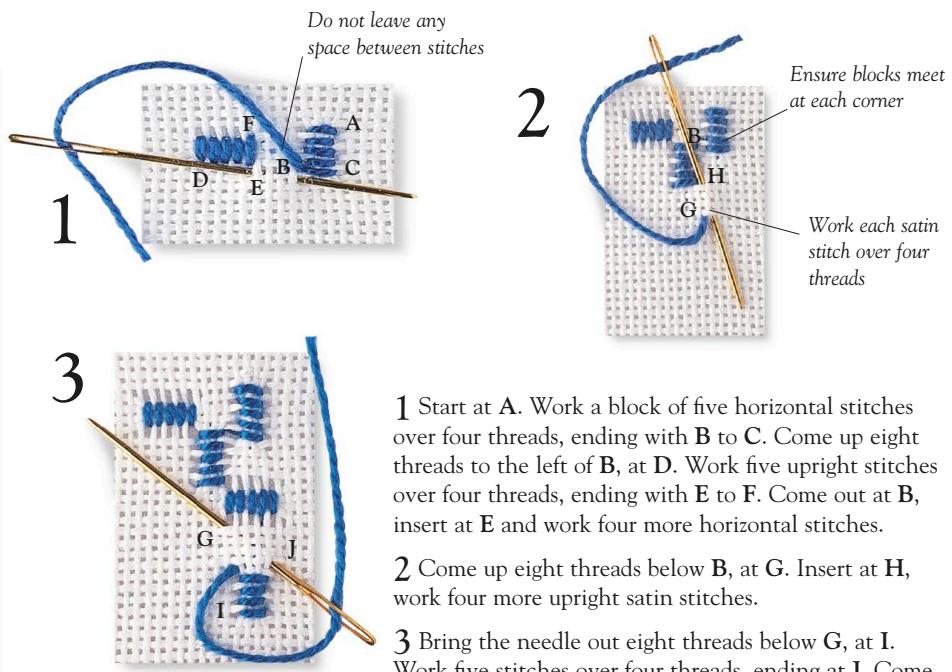
Dense filling

..... METHOD .....

Diagonal rows made up of blocks of satin stitch set at alternate angles

..... MATERIALS .....

Evenweave fabric; any thread; blunt needle; frame



1 Start at A. Work a block of five horizontal stitches over four threads, ending with B to C. Come up eight threads to the left of B, at D. Work five upright stitches over four threads, ending with E to F. Come out at B, insert at E and work four more horizontal stitches.

2 Come up eight threads below B, at G. Insert at H, work four more upright stitches.

3 Bring the needle out eight threads below G, at I. Work five stitches over four threads, ending at J. Come up at G to make a block of upright stitches. Continue making alternate blocks to fill the required area.

# Mosaic Filling



..... LEVEL .....

*Advanced*

..... USES .....

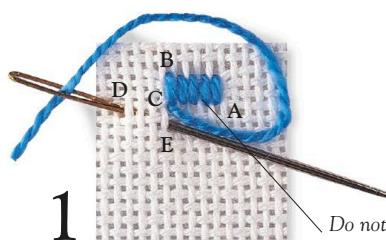
*Dense chequered filling*

..... METHOD .....

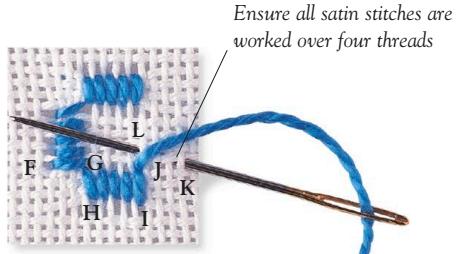
*Block of satin stitch set in a square with back stitch centre*

..... MATERIALS .....

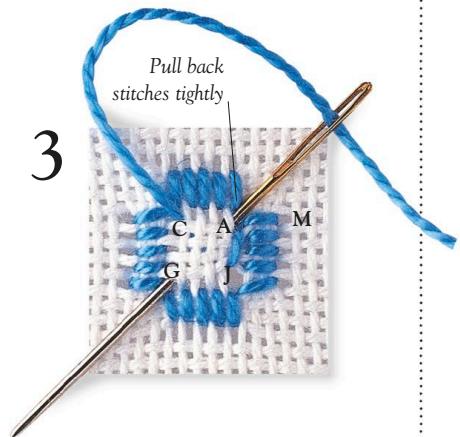
*Evenweave fabric; any thread; blunt needle; frame*



2



3

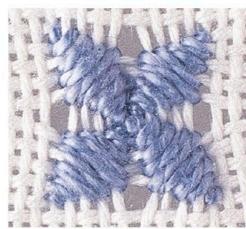


1 Start at A. Work five satin stitches (see p.86) over four threads, finishing at B. Come out at C. Insert four threads to the left, at D, and come out at E.

2 Work four more horizontal stitches, finishing at F. Come up at G and insert the needle four threads below, at H. Work four more upright stitches, ending at I. Come up at J, insert at K and come out at L.

3 Work four more stitches, ending at M. Come back up at A and insert at J. Work three more back stitches from C to A, G to C and J to G to complete. Start the next stitch to the left (see Gallery p.31).

# Diagonal Satin Filling



..... LEVEL .....

*Intermediate*

..... USES .....

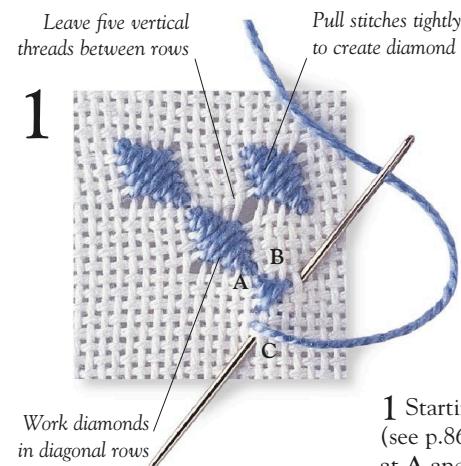
*Dense geometric filling*

..... METHOD .....

*Diagonal rows of satin stitch diamonds, worked in alternate directions*

..... MATERIALS .....

*Evenweave fabric; any thread; blunt needle; frame*



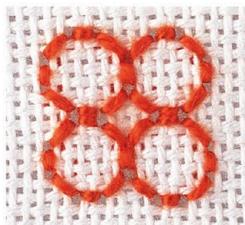
2



1 Starting at top right, work a series of satin stitch (see p.86) diamonds to fill the required area. Come up at A and make a diagonal stitch over one intersection to B. Work four more stitches, increasing the length of each by one thread. Come up at C to work the longest stitch, then complete the diamond with four stitches which decrease in size.

2 Fill in the spaces with further rows of diamonds worked in the same way but in the opposite direction.

# Back Stitch Rings



..... LEVEL .....

Intermediate

..... USES .....

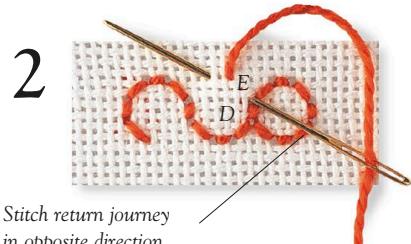
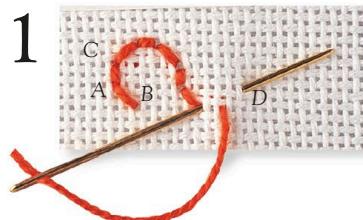
Filling for large areas

..... METHOD .....

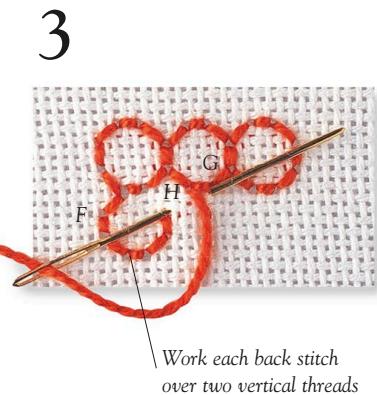
Intersecting rows of back stitch forming pattern of small circles

..... MATERIALS .....

Evenweave fabric; any thread; blunt needle; frame



*Stitch return journey  
in opposite direction*

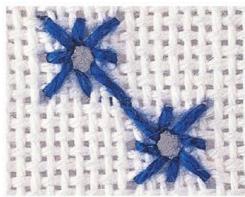


1 Start at **A** and take the needle down over two intersections, at **B**. Come up two threads above **A**, at **C**, then continue working alternate straight and diagonal back stitches to form a row of semi-circles.

2 Work a full circle at the end of the row. The lines cross at the upright stitches; work a second back stitch between **E** and **D**, then continue stitching from right to left.

3 Come up at **F** to start the next row. Work from left to right, making a second horizontal stitch between **G** and **H**, and at each point where two rows meet.

# Algerian Eye



..... LEVEL .....

Intermediate

..... USES .....

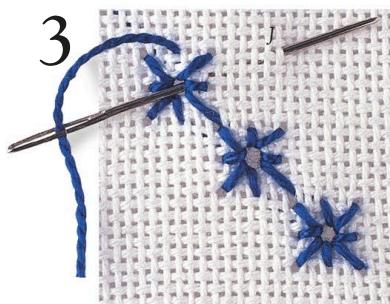
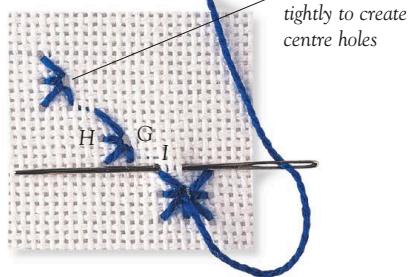
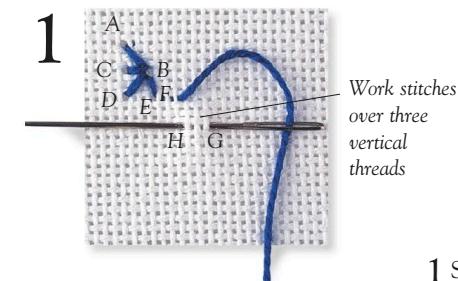
Chequerboard filling for large areas

..... METHOD .....

Straight stitch stars worked in two journeys

..... MATERIALS .....

Evenweave fabric; any thread; blunt needle; frame



1 Start at **A** and take the needle down over three intersections, at **B**. Come up three threads to the left, at **C** and insert at **B**. Bring the needle up at **D**, down at **B**, up at **E** and down at **B**. Come out three threads to the right of **E**, at **F**. For the next half star, go down over three intersections, at **G**, and up at **H**.

2 Continue stitching downwards, working half stars to fill the required area. Complete the final star with four more straight stitches, finishing at **I**. Insert at **G** to continue the second journey.

3 Come up at **J**, six threads to the right of the top star, ready to work the next diagonal row of stars.

# Outlined Diamond Eyelet



..... LEVEL .....

**Advanced**

..... USES .....

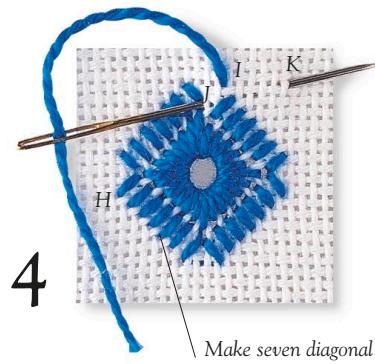
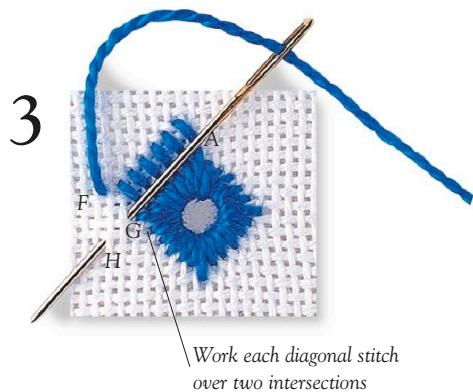
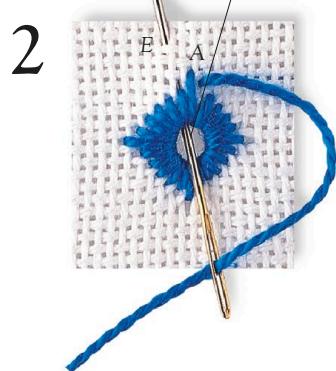
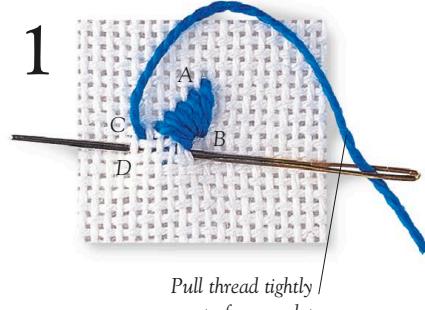
**Dense filling**

..... METHOD .....

Straight stitch diamond worked into centre hole with satin stitch border

..... MATERIALS .....

Evenweave fabric; any thread; blunt needle; frame



1 Start at **A** and take the needle down over six threads to **B**. Come up one intersection to the left of **A** and insert at **B**, then make four more clockwise diagonal stitches, ending with **C** to **B**. Come up at **D**, and work the remaining three quarters of the diamond in the same way.

2 When the diamond is complete, bring the needle up two intersections to the left of **A**, at **E**.

3 Insert the needle at **A**, then make a further six parallel straight stitches, ending with **F** to **G**. Come out two intersections down to the left, at **H**. Work similar rows of straight stitch along the other three sides.

4 Make the final stitch from **I** to **J**. Come up six threads to the right, at **K**, and repeat steps 1 to 3 to work the next diamond.

5 To work the next diamond to the left, come back up at **E** and take the needle down six threads to the left, at **L**.

# Drawn Thread and Insertion Stitches

---

**D**RAWN THREAD HEM and border stitches developed as a method of producing a decorative neatened edge on a piece of fabric. They should be worked on evenweave fabric from which a band of threads has been withdrawn. The remaining threads are then bunched together with tightly pulled stitches to form a regular pattern. Insertion stitches, also known as faggoting, have developed from old seaming techniques into a group of intricate stitches, which can be worked on plain or evenweave fabric.

The two edges being joined must be mounted on paper so that the stitches can be spaced evenly.

Single Hem 105	Laced Insertion 108
Ladder Hem 105	Cretan Insertion 108
Serpentine Hem 105	Faggot Bundles 108
Antique Hem 105	Knotted Insertion 109
Italian Border 106	Buttonhole Insertion 109
Four-sided 106	Needleweaving Bars 110
Chevron Border 107	Zigzag Clusters 110
Diamond Border 107	Corded Clusters 110

# Single Hem



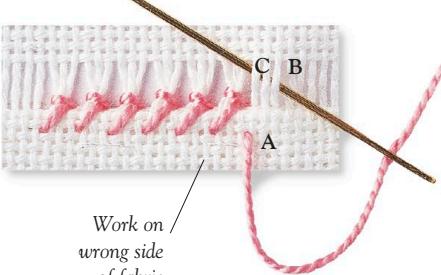
..... LEVEL .....  
Easy

..... USES .....  
Simple open border for  
hemmed edge

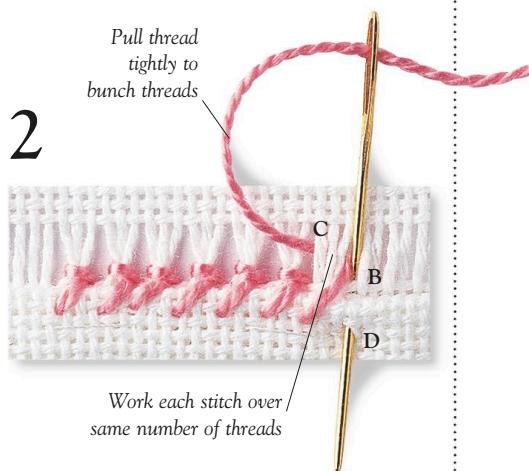
..... METHOD .....  
Small groups of threads  
pulled into clusters along  
hem; worked on wrong  
side of fabric

..... MATERIALS .....  
Evenweave fabric; any  
thread; blunt needle

1



2



..... STITCH VARIATION .....



Ladder hem stitch is  
worked over a wider band  
of drawn threads. Work as  
for single hem stitch, then  
turn the fabric upside  
down and work a second row  
over the same groups of threads,  
making a series of bars.

# Serpentine Hem



..... OTHER NAME .....  
Trellis hem stitch

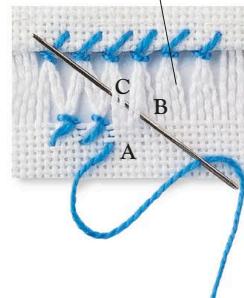
..... LEVEL .....  
Easy

..... USES .....  
Decorative edging

..... METHOD .....  
Two staggered rows of  
hem stitch worked to  
create slanting bars

..... MATERIALS .....  
Evenweave fabric; any  
thread; blunt needle

Withdraw several  
threads to create  
wide band



Work a row of hem stitch  
over groups of four threads  
(see above), then turn the  
fabric upside down. Come up  
at A. Pass the needle under  
two threads from each group,  
from B to C, and work a  
second row of hem stitch.

# Antique Hem

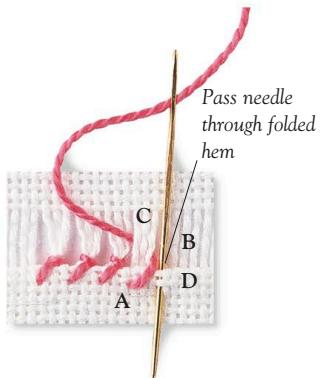


..... LEVEL .....  
Easy

..... USES .....  
Plain border for hem

..... METHOD .....  
Hem stitch variation in  
which horizontal stitches  
only show on right side

..... MATERIALS .....  
Evenweave fabric; any  
thread; blunt needle



Prepare the fabric as for single  
hem stitch (see above). With  
the wrong side facing, come  
up at A. Slide the needle  
under three threads to the  
right, from B to C. Insert the  
needle through the edge of  
the fold at B and come out at  
D. Pull up the thread; repeat  
this step to continue.

# Italian Border



..... OTHER NAME .....

*Italian hem stitch*

..... LEVEL .....

*Easy*

..... USES .....

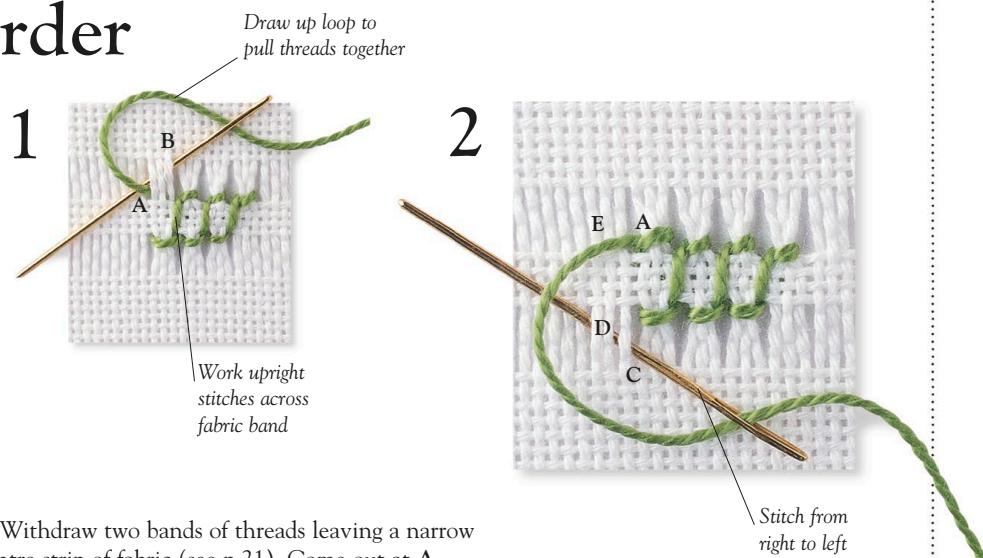
*Open band; with hem stitch as decorative border*

..... METHOD .....

*Open border stitch, worked in two journeys*

..... MATERIALS .....

*Evenweave fabric; any thread; blunt needle*



1 Withdraw two bands of threads leaving a narrow centre strip of fabric (see p.21). Come out at **A**. Take the needle across three threads to the right and then slide it behind the fabric from **B** to **A**.

2 Take the needle down to **C**. Slide it behind three threads and come out at **D**. Go back down at **C** and come up at **E**, three threads to the left of **A**. Repeat steps 1 and 2 to continue.

# Four-sided



..... LEVEL .....

*Intermediate*

..... USES .....

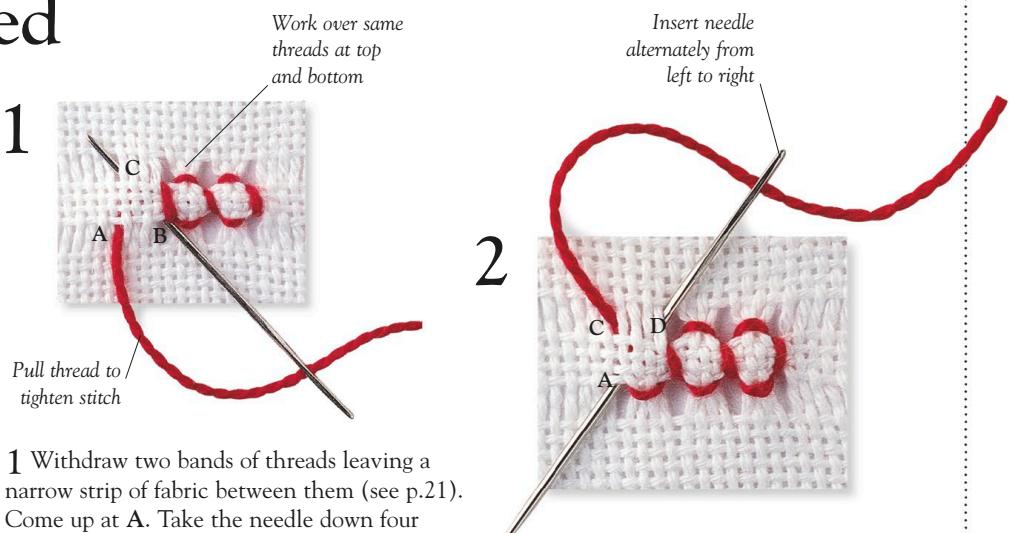
*Open bands; can also be worked as pulled fabric stitch*

..... METHOD .....

*Pulled straight stitches, worked horizontally to form square pattern*

..... MATERIALS .....

*Evenweave fabric; any thread; blunt needle*



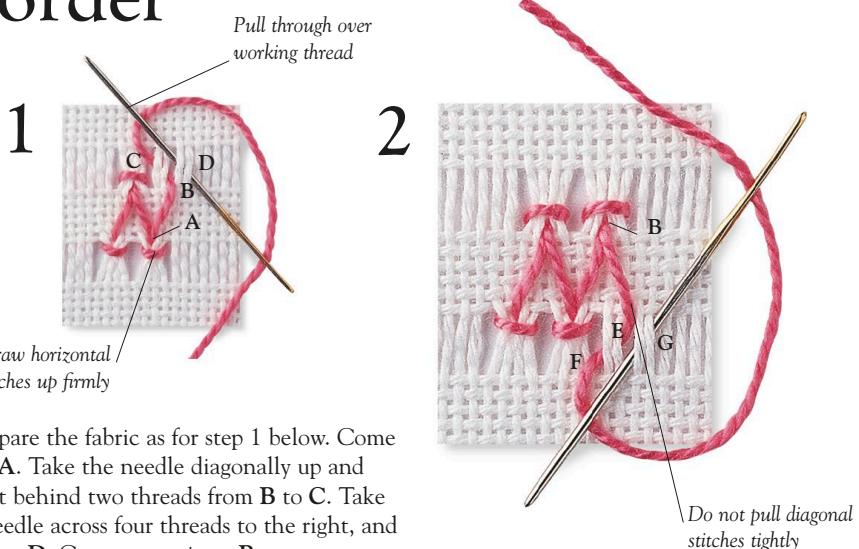
1 Withdraw two bands of threads leaving a narrow strip of fabric between them (see p.21). Come up at **A**. Take the needle down four threads to the right, at **B**. Bring it out directly above **A**, at **C**.

2 Take the needle down four threads to the right, at **D** and come up at **A**. Go down at **C** to make a vertical stitch and come up four threads to the left of **A**, ready to start the next stitch. Repeat these two steps to continue.

# Chevron Border



..... LEVEL .....  
Intermediate  
..... USES .....  
Decorative open bands;  
with hem stitch as edging  
..... METHOD .....  
Chevron stitch variation;  
worked horizontally  
..... MATERIALS .....  
Evenweave fabric; any  
thread; blunt needle



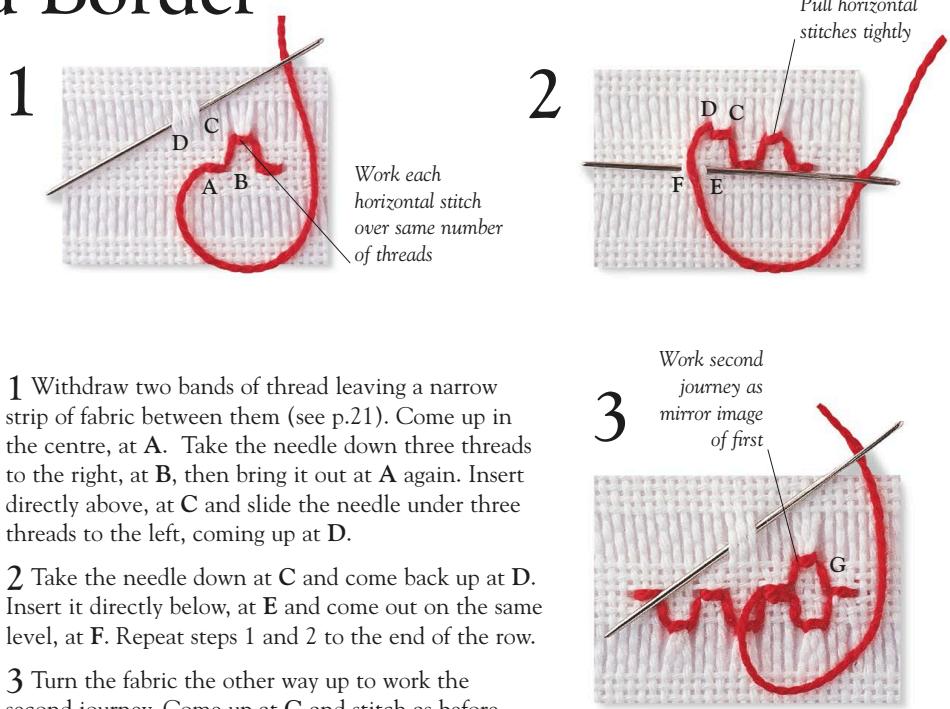
1 Prepare the fabric as for step 1 below. Come up at A. Take the needle diagonally up and slide it behind two threads from B to C. Take the needle across four threads to the right, and insert at D. Come up again at B.

2 Insert the needle at E. Slide it behind two threads to the left and come up at F. Take the needle across four threads and insert at G. Bring it out at E and pull through over the working thread. Repeat these two steps to the end of the row.

# Diamond Border



..... LEVEL .....  
Intermediate  
..... USES .....  
Open border with  
hexagonal pattern  
..... METHOD .....  
Pulled straight stitches,  
worked in two journeys  
..... MATERIALS .....  
Evenweave fabric; any  
thread; blunt needle



1 Withdraw two bands of thread leaving a narrow strip of fabric between them (see p.21). Come up in the centre, at A. Take the needle down three threads to the right, at B, then bring it out at A again. Insert directly above, at C and slide the needle under three threads to the left, coming up at D.

2 Take the needle down at C and come back up at D. Insert it directly below, at E and come out on the same level, at F. Repeat steps 1 and 2 to the end of the row.

3 Turn the fabric the other way up to work the second journey. Come up at G and stitch as before.

## Laced Insertion



..... OTHER NAME .....

*Laced faggot stitch*

..... LEVEL .....

*Easy*

..... USES .....

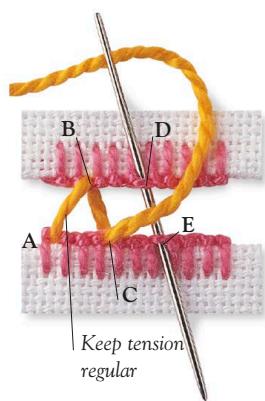
*Decorative joining stitch*

..... METHOD .....

*Two hems worked with Antwerp edging stitch, linked with interlacing*

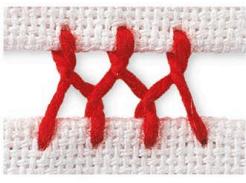
..... MATERIALS .....

*Evenweave fabric; thick thread; blunt needle*



Mount the fabric (see p.21). Work a row of Antwerp edging stitch (see p.112) along each hem. Come up at A. Pass the needle down over B. Slide it under C, from back to front. Take it over D, from front to back; repeat to the end of the seam.

## Cretan Insertion



..... LEVEL .....

*Easy*

..... USES .....

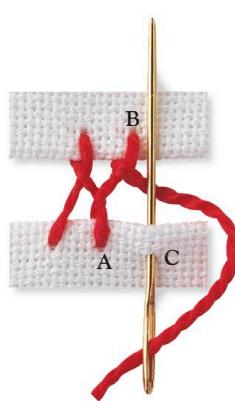
*Simple join for two straight edges*

..... METHOD .....

*Open Cretan stitch adapted as insertion*

..... MATERIALS .....

*Evenweave fabric; thick thread; blunt needle*



Mount the fabric on paper (see p.21). Take the needle through to the back at A, then insert it from the front at B. Bring it through behind the diagonal thread and take it down at C. Pull through over the working thread. Repeat to the end of the seam.

## Faggot Bundles



..... LEVEL .....

*Intermediate*

..... USES .....

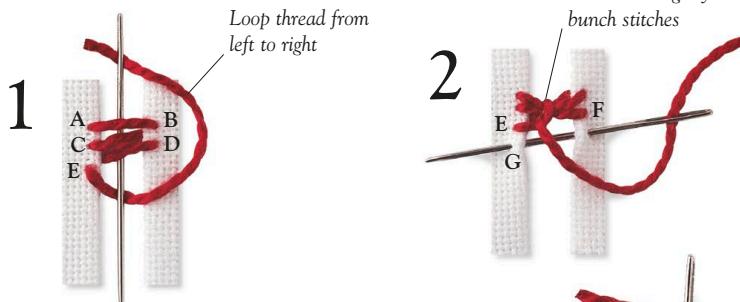
*Decorative method of joining two edges*

..... METHOD .....

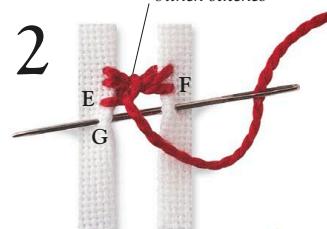
*Groups of two stitches bound by a third, worked from top to bottom*

..... MATERIALS .....

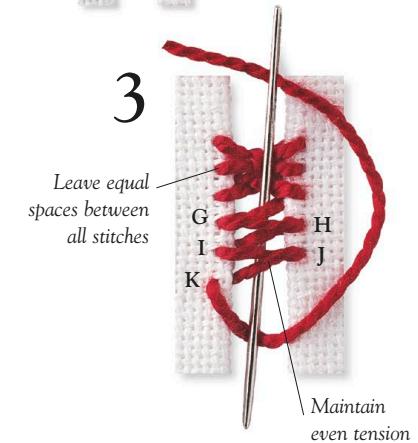
*Evenweave fabric; any thread; blunt needle*



1 Mount the fabric (see p.21). Start on the left, at A and work a straight stitch across to B, on the right. Make another stitch from C to D, then come out at E. Pass the needle behind all the threads, then pull through over the loop.



2 Insert the needle at F, then bring it out below E at G, ready to start the next group of stitches.



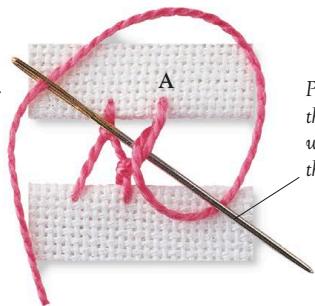
3 Insert at H, then make another stitch from I to J. Come out at K, take the needle behind the three diagonal and two horizontal threads, and pull through over the working thread. Repeat steps 1 to 3 to continue.

# Knotted Insertion

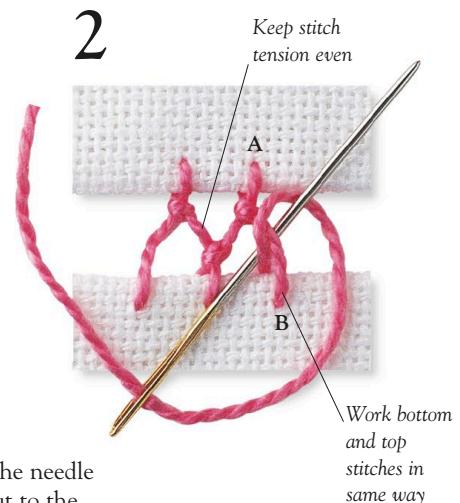


- ..... OTHER NAME .....
- Knotted faggot stitch
- ..... LEVEL .....
- Advanced
- ..... USES .....
- Decorative method of joining two edges
- ..... METHOD .....
- Knotted joining stitch worked horizontally
- ..... MATERIALS .....
- Evenweave fabric; thick thread; blunt needle

1



2



1 Mount the fabric on paper (see p.21). Take the needle down through the top hem at A and bring it out to the left of the diagonal stitch. Loop the working thread to the right and pass the needle under both threads. Pull the thread up tightly to form a knot.

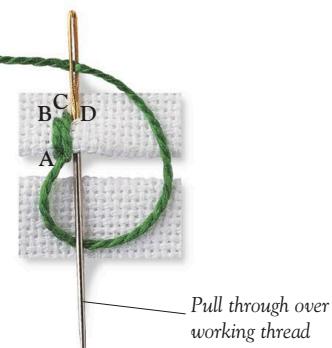
2 Take the needle down to the bottom hem and insert at B. Bring it through to the left of the diagonal stitch and loop the thread to the right. Slide the needle under both threads and pull through tightly. Continue stitching alternately up and down to the end of the seam.

# Buttonhole Insertion

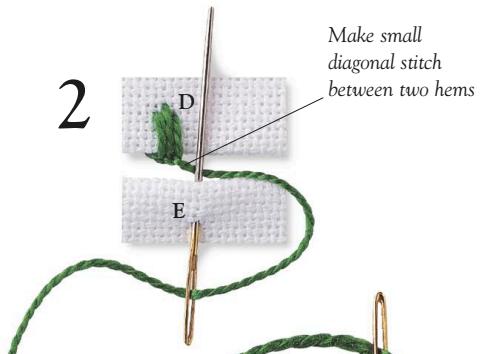


- ..... OTHER NAME .....
- Buttonhole faggot stitch
- ..... LEVEL .....
- Advanced
- ..... USES .....
- Decorative joining method
- ..... METHOD .....
- Groups of three buttonhole stitches worked alternately from top to bottom
- ..... MATERIALS .....
- Evenweave fabric; thick thread; blunt needle

1



2

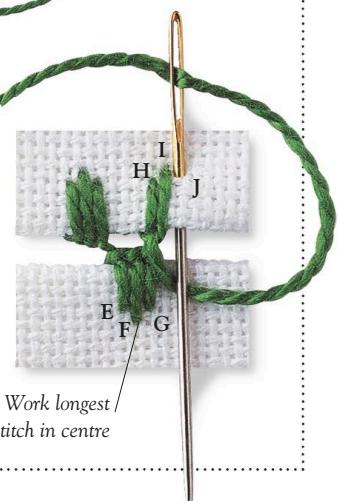


1 Mount the fabric on paper (see p.21). Start at A and work a buttonhole stitch (see p.58) up to B. Work a second, longer stitch to C, then come out on the same level as B, at D, to work the third stitch.

2 Take the needle down through the bottom hem, at E and pull it through over the working thread.

3 Work two more buttonhole stitches at F and G, varying the length as before, then take the needle back up to the top hem at H. Make two more stitches at I and J, then continue to the end of the seam.

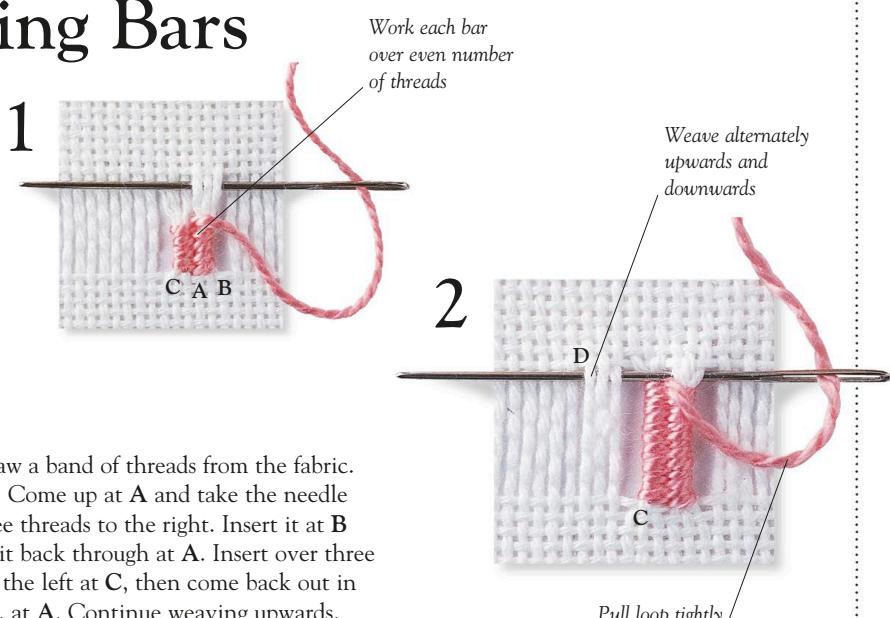
3



# Needleweaving Bars



..... Other Name .....  
Woven bars  
..... LEVEL .....  
Advanced  
..... USES .....  
Flat, heavy borders  
..... METHOD .....  
Weaving stitch, worked horizontally  
..... MATERIALS .....  
Evenweave fabric; any thread; blunt needle



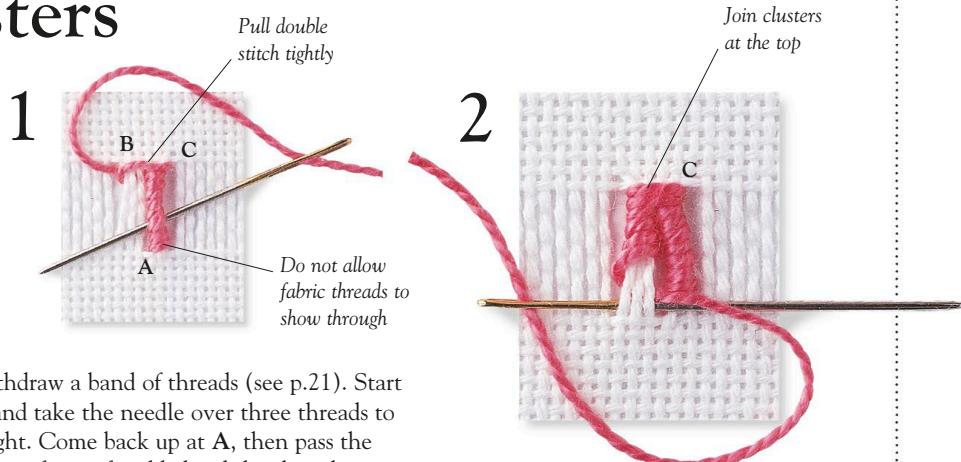
1 Withdraw a band of threads from the fabric. (see p.21). Come up at **A** and take the needle across three threads to the right. Insert it at **B** and bring it back through at **A**. Insert over three threads to the left at **C**, then come back out in the centre, at **A**. Continue weaving upwards.

2 When the bar is complete, bring the needle out three threads to the left, at **D**. Work downwards as before, then continue weaving bars to the end of the row.

# Zigzag Clusters



..... LEVEL .....  
Advanced  
..... USES .....  
Heavy open borders  
..... METHOD .....  
Round, wrapped bars worked over foundation of drawn threads  
..... MATERIALS .....  
Evenweave fabric; any thread; blunt needle



1 Withdraw a band of threads (see p.21). Start at **A** and take the needle over three threads to the right. Come back up at **A**, then pass the needle in front of and behind the threads. Continue wrapping to the top, then come out three threads to the left, at **B**. Take the needle across six threads and insert at **C**, then come back up at **B**. Insert again at **C** and come up between the two groups of threads.

2 Take the needle back over three threads and continue wrapping to the bottom. Start the next and subsequent clusters three threads to the left.

## STITCH VARIATION



Corded clusters are worked in the same way, but without the double linking stitches.

# Cutwork and Edging Stitches

---

EDGING STITCHES GIVE an ornamental finish to a hem, and look particularly effective when worked in a thick, twisted thread. The stitches should be spaced regularly, but they can be worked on evenweave or plainweave fabric. Cutwork stitches, like the other types of openwork, were grouped under the name of 'white work'. Eyelets in various shapes can be used to decorate collars, mats and garments or combined with satin stitch to create *Broderie Anglaise* designs on lawn. Work these stitches on fine plainweave cotton or linen, in white or coloured threads, with or without a frame.

---

Antwerp Edging 112

---

Scalloped Edge 114

---

Sailor Edging 112

---

Ring Picot Edge 114

---

Looped Edge 113

---

Buttonhole Eyelet 115

---

Half Chevron 113

---

Overcast Eyelet 115

---

Square Eyelet 115

# Antwerp Edging



..... OTHER NAME .....

*Knotted blanket stitch*

..... LEVEL .....

*Intermediate*

..... USES .....

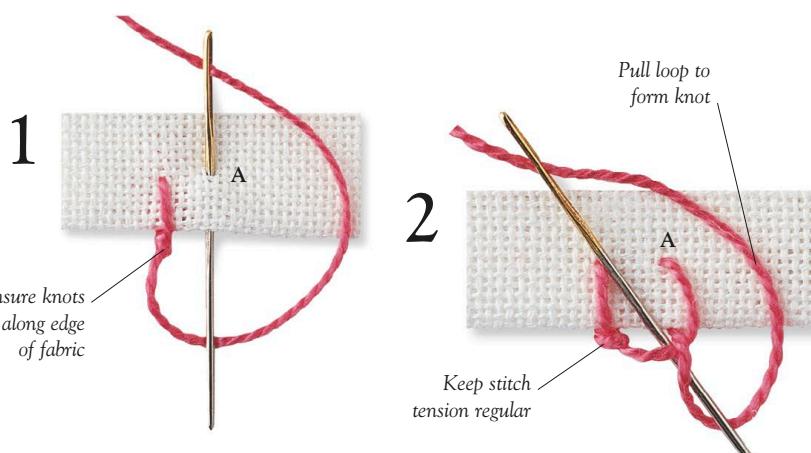
*Decorative hems*

..... METHOD .....

*Blanket stitch variation, worked horizontally over edge of fabric*

..... MATERIALS .....

*Any fabric; thick twisted threads give best stitch definition*



1 Insert the needle at A and bring it out under the edge of the fabric. Pull through over the loop to make a blanket stitch (see p.58).

2 Take the needle back to the left and pass it behind the two threads. Draw up the working thread to form a knot. Repeat these two steps to continue along the edge.

# Sailor Edging



..... LEVEL .....

*Intermediate*

..... USES .....

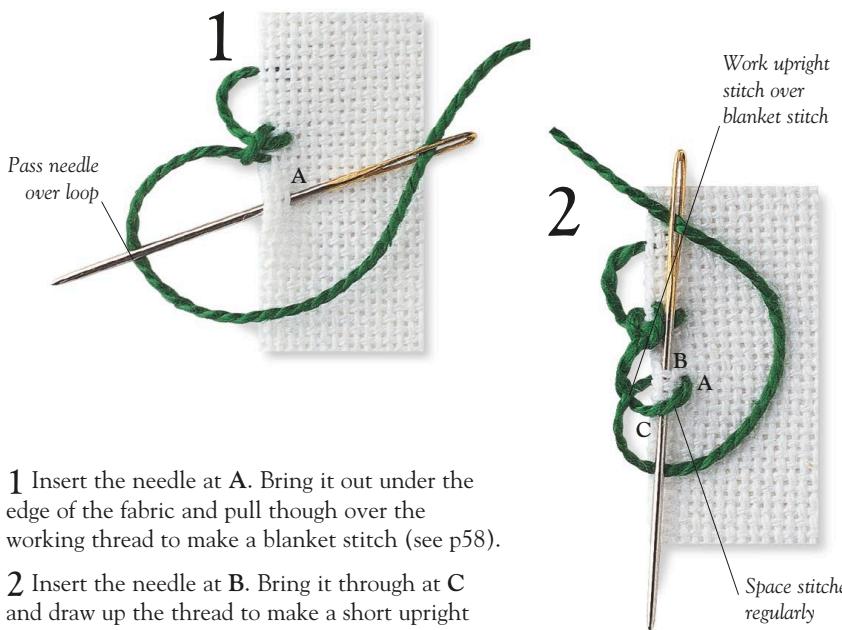
*Decorative hems*

..... METHOD .....

*Blanket stitch variation, worked downwards over edge of fabric*

..... MATERIALS .....

*Any fabric; any twisted thread*



1 Insert the needle at A. Bring it out under the edge of the fabric and pull though over the working thread to make a blanket stitch (see p58).

2 Insert the needle at B. Bring it through at C and draw up the thread to make a short upright stitch. Repeat steps 1 and 2 to continue.

# Looped Edge



..... LEVEL .....

Intermediate

..... USES .....

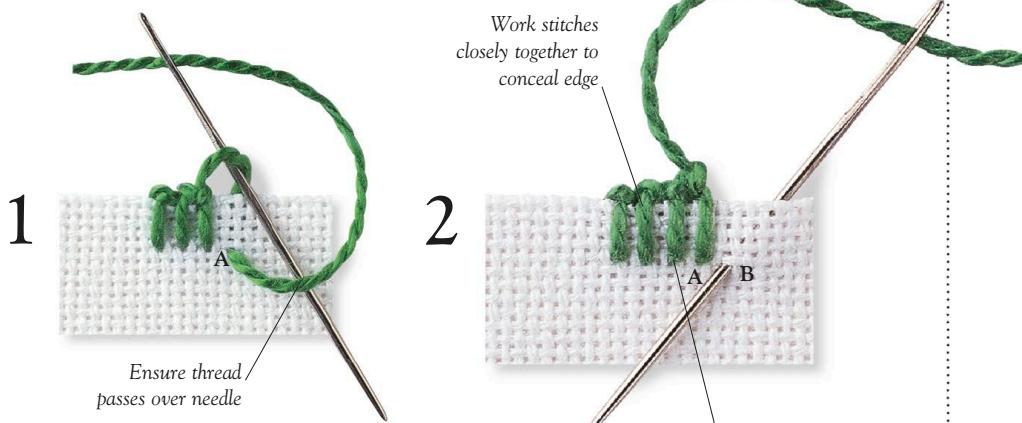
Solid stitch for hems and  
neatening raw edges;  
foundation for laced  
insertion stitch

..... METHOD .....

Looped edging stitch,  
worked horizontally

..... MATERIALS .....

Any fabric; any thread  
depending on fabric



1 Come up at A. Take the needle to the left and pass it downwards through the loop. Pull up the thread gently.

2 Bring the needle out at B, ready to make the next stitch. Repeat these two steps to continue.

# Half Chevron



..... LEVEL .....

Intermediate

..... USES .....

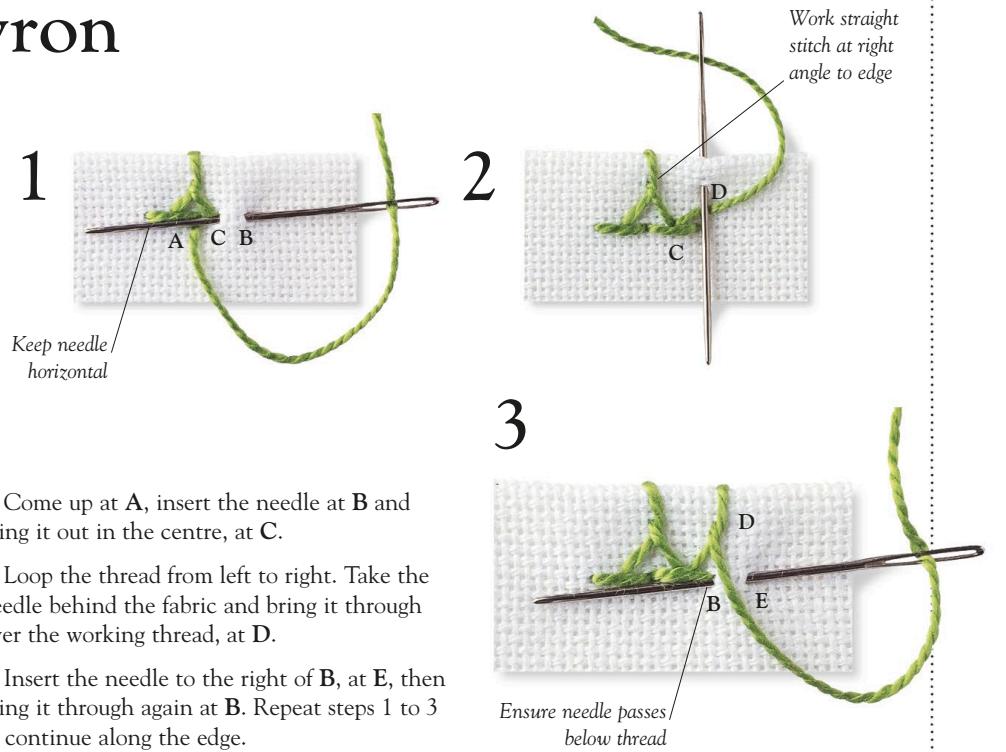
To neaten folded edges  
and hems

..... METHOD .....

Chevron stitch variation,  
worked over edge of fabric

..... MATERIALS .....

Any fabric; any thread



1 Come up at A, insert the needle at B and bring it out in the centre, at C.

2 Loop the thread from left to right. Take the needle behind the fabric and bring it through over the working thread, at D.

3 Insert the needle to the right of B, at E, then bring it through again at B. Repeat steps 1 to 3 to continue along the edge.

# Scalloped Edge



..... LEVEL .....

*Intermediate*

..... USES .....

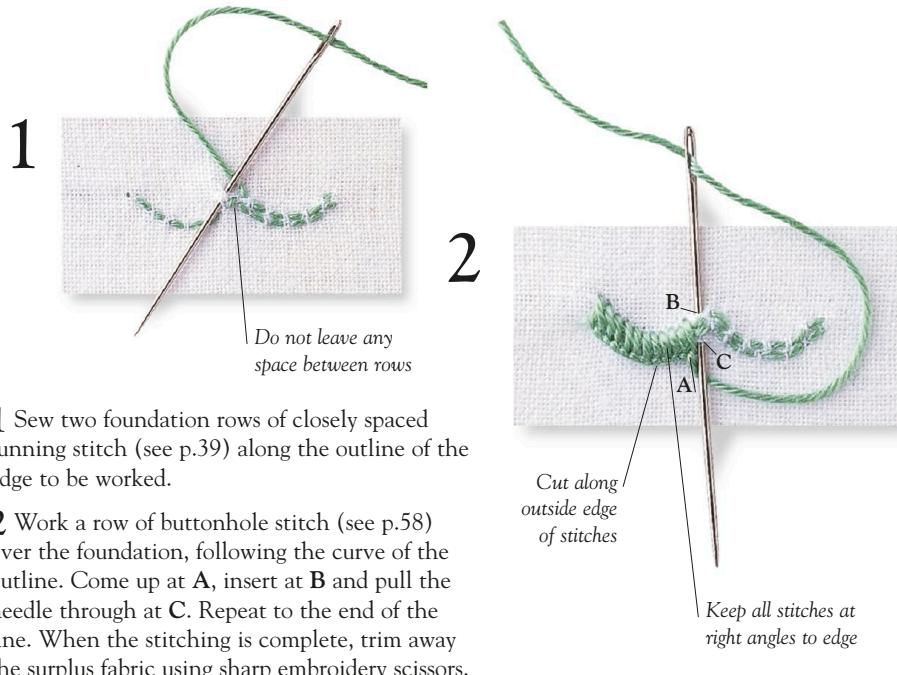
*Neatening curved and scalloped raw edges*

..... METHOD .....

*Buttonhole stitch worked over running stitch foundation*

..... MATERIALS .....

*Closely woven fabric; any fine thread; embroidery scissors*



# Ring Picot Edge



..... LEVEL .....

*Advanced*

..... USES .....

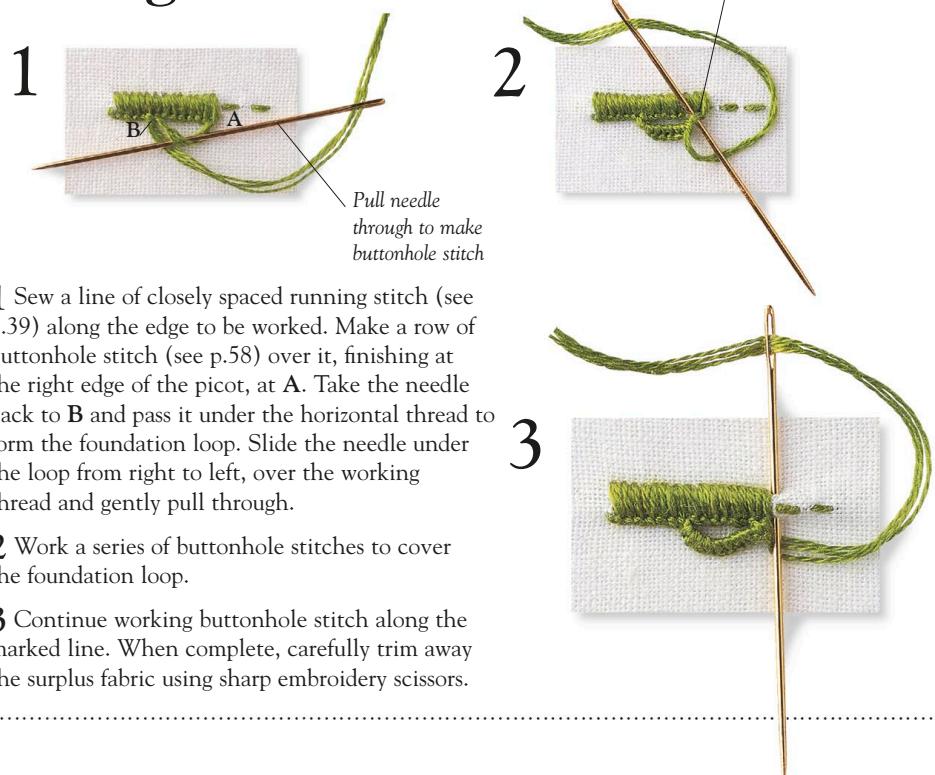
*Decorative trim on buttonholed edges*

..... METHOD .....

*Buttonhole stitch worked over thread loop*

..... MATERIALS .....

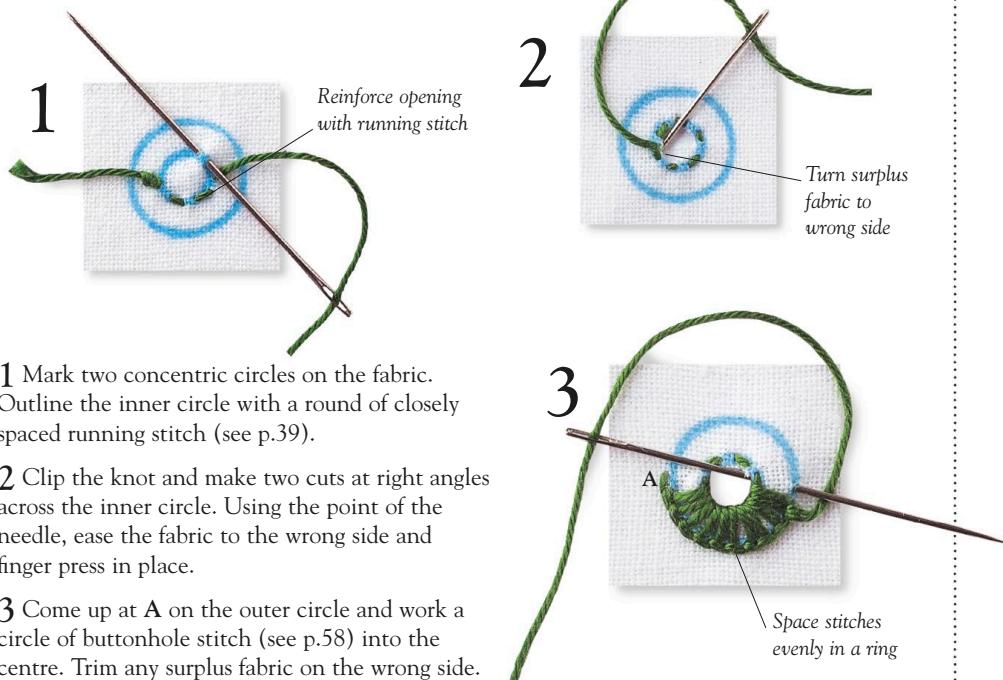
*Closely woven fabric, any fine thread; embroidery scissors*



# Buttonhole Eyelet



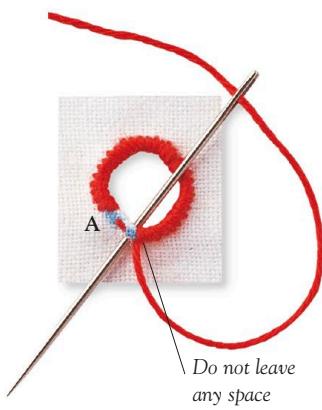
- ..... LEVEL .....
- Advanced
- ..... USES .....
- Circular holes;  
laced eyelets
- ..... METHOD .....
- Buttonhole stitch  
worked in a ring around  
central opening
- ..... MATERIALS .....
- Closely woven fabric; any  
fine thread; sharp scissors



# Overcast Eyelet



- ..... LEVEL .....
- Advanced
- ..... USES .....
- Broderie Anglaise;  
openwork
- ..... METHOD .....
- Small open circle with  
bound edge
- ..... MATERIALS .....
- Fine cotton or linen; any  
fine thread

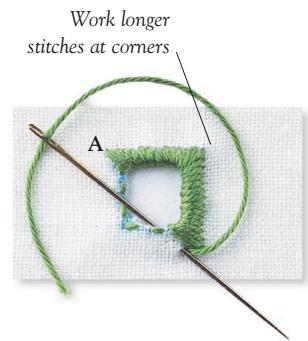


Draw a circle onto the fabric and prepare as for steps 1 and 2 above. Bring the needle up a short distance away from the folded edge, at A and work a ring of short stitches into the space.

# Square Eyelet



- ..... LEVEL .....
- Advanced
- ..... USES .....
- Broderie Anglaise;  
openwork
- ..... METHOD .....
- Cut square with  
bound edge
- ..... MATERIALS .....
- Any fine fabric; fine  
thread



Mark the outline and work a round of running stitch over it. Make two diagonal cuts across the square and finger press the surplus fabric to the wrong side. Come up at A and work a round of straight stitches into the opening, angling them at each corner.



# NEEDLEPOINT



Straight Needlepoint Stitches

Diagonal Needlepoint Stitches

Cross and Star  
Needlepoint Stitches

Looped and Tied  
Needlepoint Stitches

# Straight Needlepoint Stitches

---

**T**HIS VERSATILE GROUP of stitches includes stripes, zigzags, diamonds and other geometric patterns which can be used for fillings and backgrounds on various scales, using one or more colours. They are all stitched either horizontally or vertically, so that the thread lies parallel to the grain of the canvas. This means that they do not distort the square weave in the same way as diagonal stitches and, with care, they can be worked without a frame.

The stitches are all sewn on single canvas, and the thread, yarn or wool used must be thick enough to conceal the background completely.

Upright Gobelin 119	Straight Cushion 123
Gobelin Filling 119	Scottish Diamond 123
Parisian 119	Diamond 124
Hungarian 120	Long Stitch Triangles 124
Hungarian Diamond 120	Lozenge 125
Single Twill 121	Straight Milanese 125
Double Twill 121	Double Brick 126
Bargello 121	Brick Filling 126
Chevron 122	Long and Short Brick 127
Hungarian Ground 122	Basket Filling 127

# Upright Gobelin



..... OTHER NAME .....  
Straight Gobelin stitch  
..... LEVEL .....  
Easy  
..... USES .....  
Ridged fillings and backgrounds  
..... METHOD .....  
Horizontal rows of vertical straight stitches, worked alternately from right to left  
..... MATERIALS .....  
Single canvas; any thread

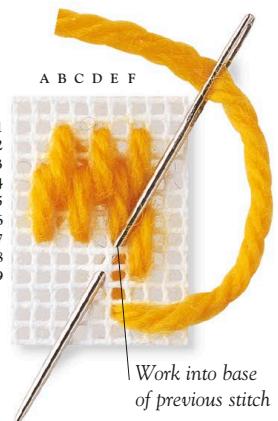


Starting at top left, make an upright stitch from 5A to 1A and repeat to the end of the line. Begin the next row at 9F to 5F and stitch towards the left. Repeat these two rows to fill the required area.

# Gobelins Filling



..... LEVEL .....  
Easy  
..... USES .....  
Twill effect backgrounds and shaded fillings  
..... METHOD .....  
Interlocking horizontal rows of upright stitches  
..... MATERIALS .....  
Single canvas; any thread

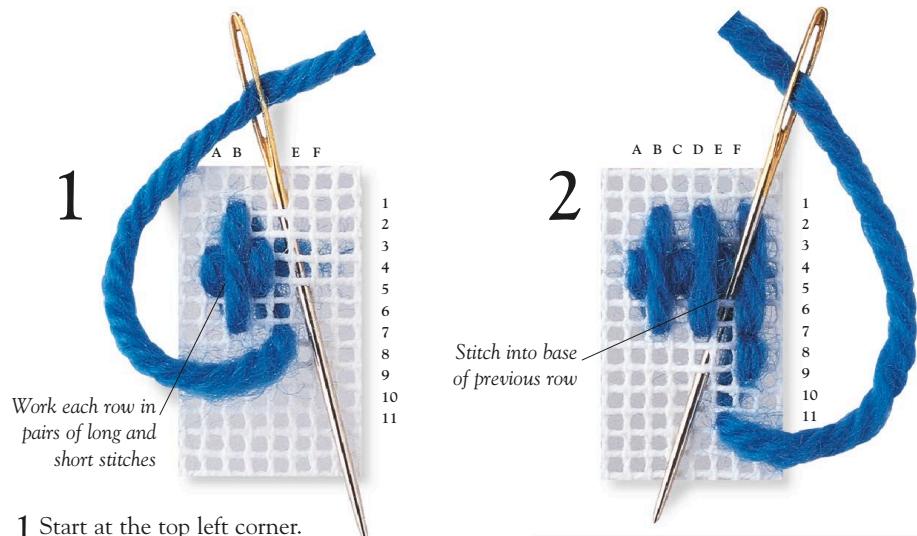


Start at top left. Work the first stitch from 7A to 3A, the second from 5B to 1B and repeat to the end of the line. Begin the next row at 9F to 5F and 11E to 7E and work towards the left; repeat these two rows to continue.

# Parisian



..... LEVEL .....  
Easy  
..... USES .....  
Textured fillings and large background areas  
..... METHOD .....  
Interlocking horizontal rows of alternate long and short upright stitches  
..... MATERIALS .....  
Single canvas; any thread



1 Start at the top left corner. Work a short stitch over two threads from 5A to 3A and a long stitch over six threads from 7B to 1B. Repeat these two stitches to the end of the line.

2 Begin the next row with a short stitch from 9F to 7F and a long stitch from 11E to 5E, then work alternate long and short stitches to the end of the row. Repeat these two steps to fill the required area.

## ..... TECHNIQUE VARIATION .....

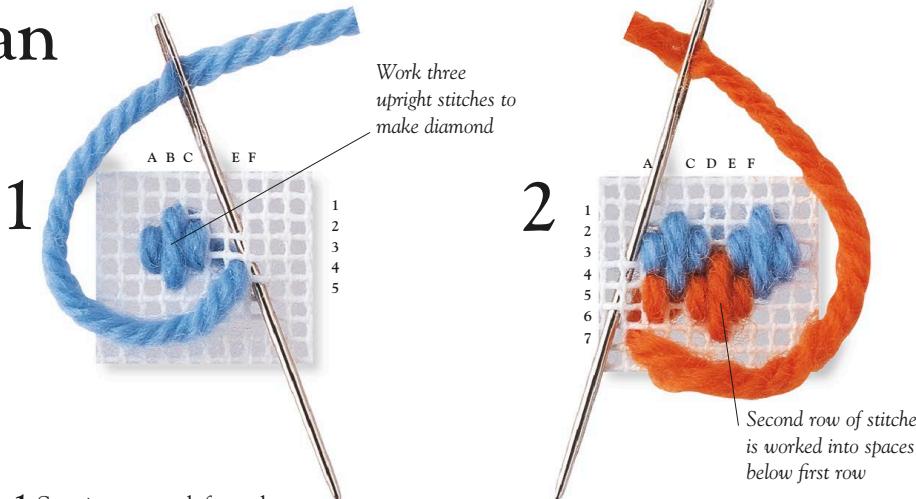


To create a secondary pattern within Parisian stitch, work all the long stitches in a dark yarn, then fill the spaces with short stitches in a contrasting colour.

# Hungarian



..... Level .....  
Easy  
..... USES .....  
Textured fillings  
..... METHOD .....  
Horizontal rows of small  
interlocking diamonds  
..... MATERIALS .....  
Single canvas; any thread  
in one or two colours



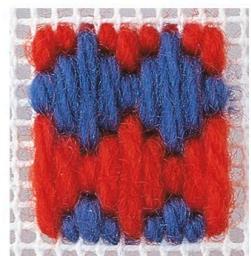
**1** Starting at top left, make a short stitch over two threads from **4A** to **2A**. Work a long stitch from **5B** to **1B**, then another short stitch from **4C** to **2C**. Miss one space, then come up at **4E** to start the next diamond. Continue to the end of the line.

**2** Using a contrasting colour, come up at **6E** to start the next row. Repeat the sequence of three stitches and one space, working from right to left.

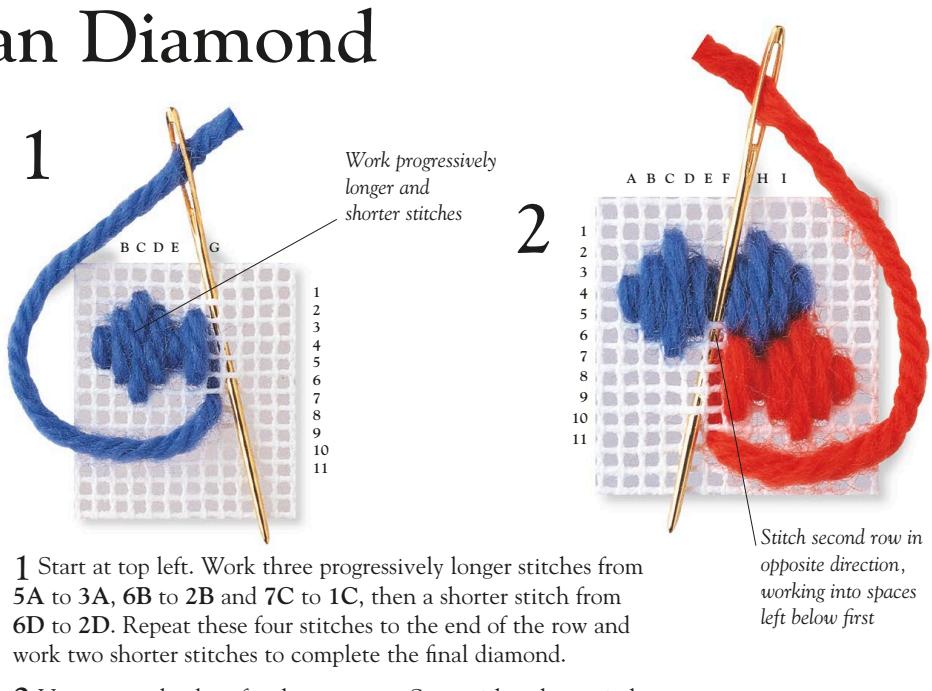
..... TECHNIQUE VARIATION .....

 When Hungarian stitch is worked in just a single colour it produces a smooth, brocade-like texture which provides a good background for detailed tent stitch designs.

# Hungarian Diamond



..... Level .....  
Easy  
..... USES .....  
Striped backgrounds and  
fillings  
..... METHOD .....  
Hungarian stitch variation  
on larger scale  
..... MATERIALS .....  
Single canvas; any thread



**1** Start at top left. Work three progressively longer stitches from **5A** to **3A**, **6B** to **2B** and **7C** to **1C**, then a shorter stitch from **6D** to **2D**. Repeat these four stitches to the end of the row and work two shorter stitches to complete the final diamond.

**2** Use a second colour for the next row. Start with a short stitch from **9K** to **7K** and continue as above, working from right to left. Repeat these two rows to fill the required area.

# Single Twill



- ..... LEVEL .....
- Easy
- ..... USES .....
- Ridged fillings and woven effect backgrounds
- ..... METHOD .....
- Diagonal rows of vertical straight stitches
- ..... MATERIALS .....
- Single canvas; any thread

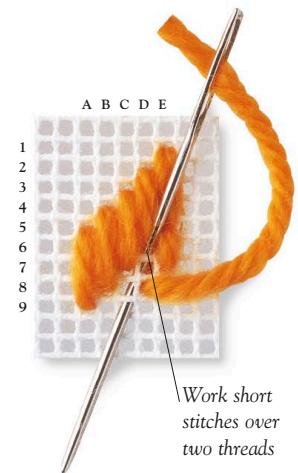


Start at the top left with a straight stitch from 9A to 5A. Work the next from 8B to 4B and continue stitching upwards. Start the next row at 9E to 5E, and continue working downwards. Repeat these two rows to continue.

# Double Twill



- ..... LEVEL .....
- Easy
- ..... USES .....
- Textured fillings and backgrounds
- ..... METHOD .....
- Alternate rows of long and short upright stitches, worked diagonally
- ..... MATERIALS .....
- Single canvas; any thread



Work the first row as for single twill stitch (see above). Start the second row with 7E to 5E and continue working short stitches downwards. Repeat these two rows to fill the required area.

# Bargello



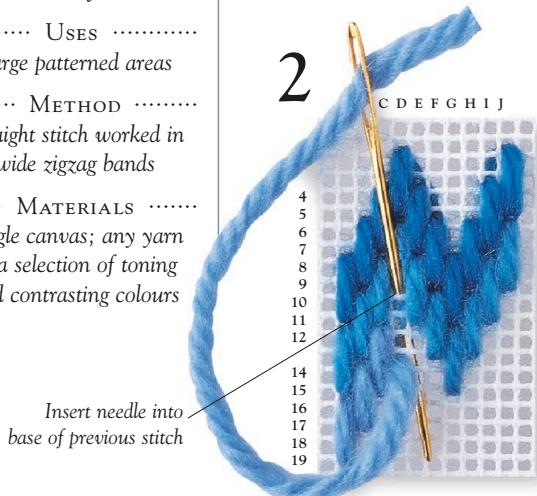
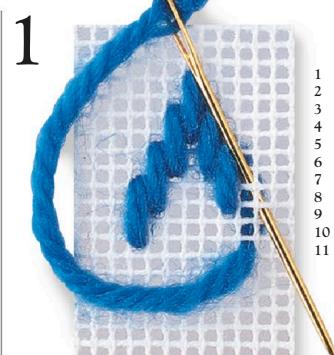
- ..... OTHER NAMES .....
- Florentine stitch; flame stitch

- ..... LEVEL .....
- Easy

- ..... USES .....
- Large patterned areas

- ..... METHOD .....
- Straight stitch worked in wide zigzag bands

- ..... MATERIALS .....
- Single canvas; any yarn in a selection of toning and contrasting colours



**1** Start at the left with a straight stitch from 11A to 7A. Make three stitches upwards from 9B to 5B, 7C to 3C and 5D to 1D. Work the next three stitches downwards, leaving two threads between each, ending at 7G. Come up at 9H and repeat this sequence to the end of the row.

**2** Stitch the next row in the same way, starting at 15A and using a lighter shade of the same colour. The third row is worked in a paler yarn, starting at 19A. Repeat these three rows to continue.

## TECHNIQUE VARIATION

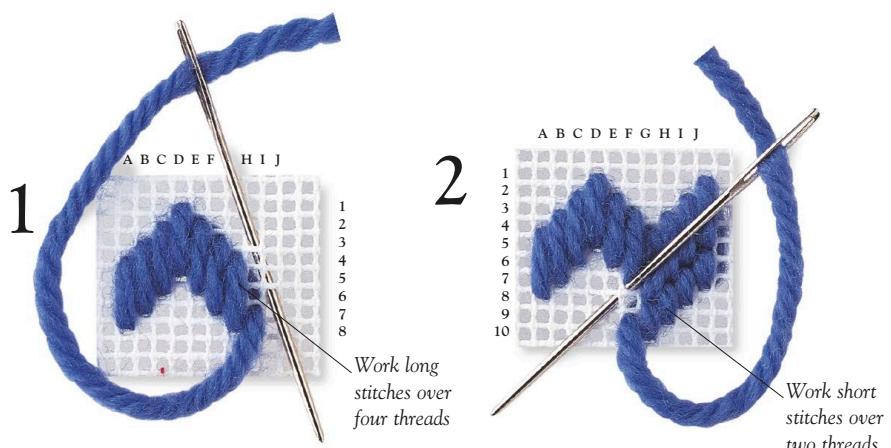


To create a wider zigzag with a stepped effect, work blocks of two and three stitches in the centre of the diagonals. Add in a contrasting colour yarn to give more visual interest.

# Chevron

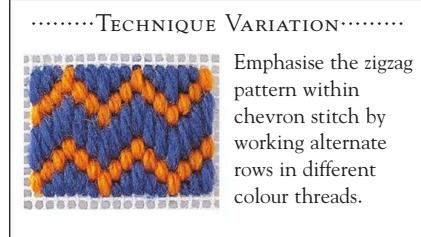


..... LEVEL .....  
Easy  
..... USES .....  
Backgrounds and fillings  
..... METHOD .....  
Alternate zigzag bands of  
long and short stitches  
..... MATERIALS .....  
Single canvas; any thread  
in one or two colours



**1** Start at the top left corner with a stitch from 8A to 4A. Work three more stitches upwards from 7B to 3B, 6C to 2C and 5D to 1D, then two downwards stitches from 6E to 2E and 7F to 3F. Repeat this sequence to the end of the row.

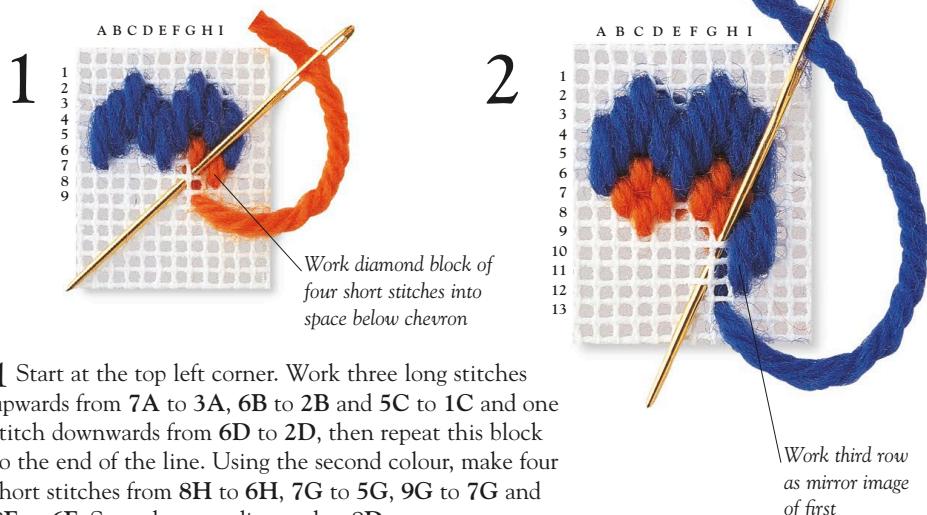
**2** Begin the next row with a short stitch from 7J to 5J. Continue stitching from right to left, working into the base of the previous row. Repeat these two rows to continue.



# Hungarian Ground



..... LEVEL .....  
Intermediate  
..... USES .....  
Geometric fillings  
..... METHOD .....  
Alternate straight stitch  
zigzags and diamonds  
..... MATERIALS .....  
Single canvas; any thread



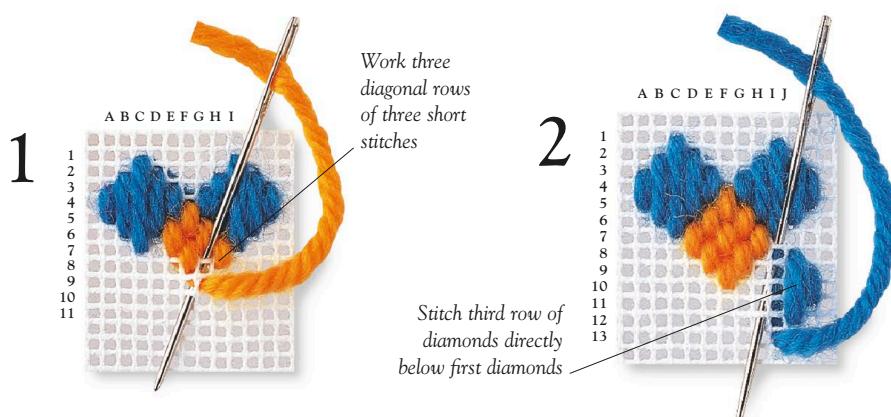
**1** Start at the top left corner. Work three long stitches upwards from 7A to 3A, 6B to 2B and 5C to 1C and one stitch downwards from 6D to 2D, then repeat this block to the end of the line. Using the second colour, make four short stitches from 8H to 6H, 7G to 5G, 9G to 7G and 8F to 6F. Start the next diamond at 8D.

**2** With the first colour, work three stitches downwards from 11I to 7I, 12H to 8H and 13G to 9G, then two stitches upwards from 12F to 8F and 11E to 7E. Repeat to the end of the row, then fill in the spaces with diamonds.

# Straight Cushion

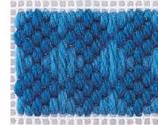


..... LEVEL .....  
Intermediate  
..... USES .....  
Chequerboard fillings  
..... METHOD .....  
Alternate rows of diamonds worked in long and short straight stitches  
..... MATERIALS .....  
Single canvas; any thread or yarn in two colours



1 Work the first row as step 1 of Scottish diamond stitch (see below) starting at 5A. Using a second colour, work three rows of stitches, from 8H to 6H, 7G to 5G, 6F to 4F; 7E to 5E, 8F to 6F, 9G to 7G and 10F to 8F, 9E to 7E and 8D to 6D.

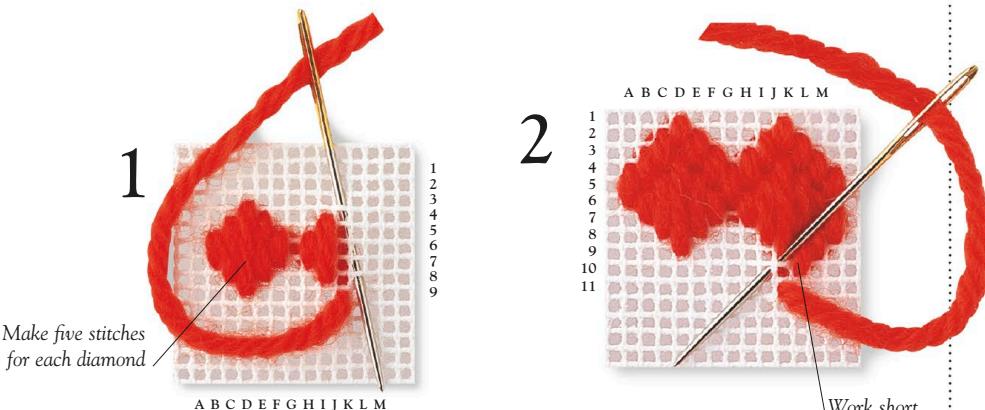
2 Work the third row as the first, starting at 11K and stitching from right to left. Continue working alternate rows of dark and light diamonds.

..... TECHNIQUE VARIATION .....  
 Work straight cushion stitch in two shades of the same colour, instead of two contrasting yarns, to give a subtle brocade effect for fillings or large-scale backgrounds.

# Scottish Diamond



..... LEVEL .....  
Intermediate  
..... USES .....  
Textured fillings and backgrounds  
..... METHOD .....  
Straight stitch chevrons and diamonds worked in alternate rows  
..... MATERIALS .....  
Single canvas; any thread



1 Start at top left. Work five upright stitches in a diamond shape from 7B to 5B, 8C to 4C, 9D to 3D, 8E to 4E and 7F to 5F. Repeat to the end of the line, leaving one space between each diamond.

2 Work a zigzag line above and below the diamonds. Start at 4A to 6A, then work three stitches upwards from 3B to 5B, 2C to 4C and 1D to 3D, and two downwards from 2E to 4E and 3F to 5F. Repeat to the end of the row, then work a mirror image below, starting at 8M to 6M. Continue working alternate rows of diamonds and chevrons to fill the required area.

# Diamond



..... LEVEL .....

Easy

..... USES .....

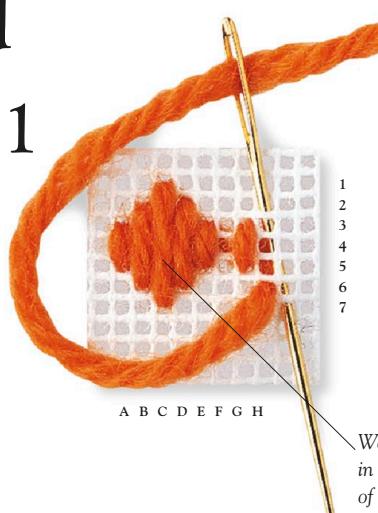
Fillings and backgrounds

..... METHOD .....

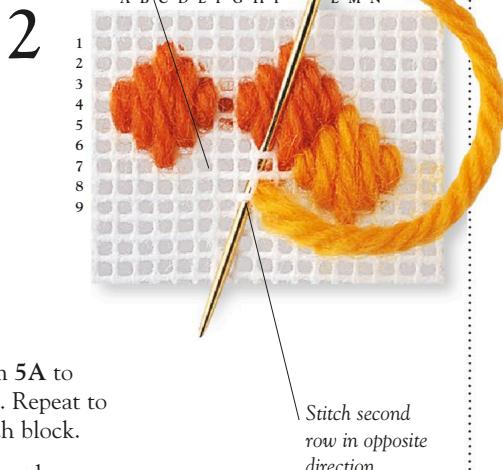
Large-scale variation of Hungarian stitch

..... MATERIALS .....

Single canvas; any thread in one or two colours



Work each line of diamonds into spaces below previous row



1 Start at top left. Work five upright stitches from 5A to 3A, 6B to 2B, 7C to 1C, 6D to 2D and 5E to 3E. Repeat to the end of the line, leaving one space between each block.

2 The second row is worked from right to left, using the same or a different colour. Start the first block at 8N to 6N, then repeat these two rows to continue.

# Long Stitch Triangles



..... LEVEL .....

Easy

..... USES .....

Textured single-colour background or filling

..... METHOD .....

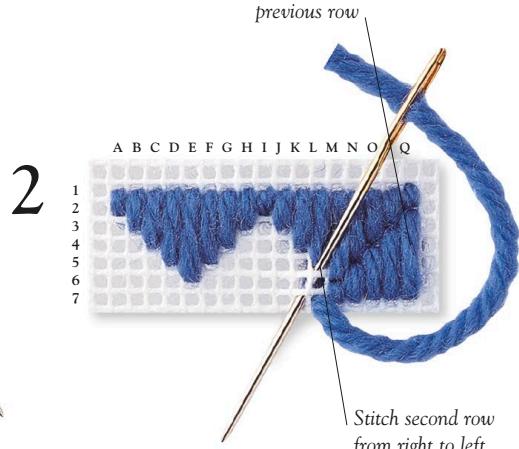
Two rows of interlocking straight stitch triangles, repeated horizontally

..... MATERIALS .....

Single canvas; any thread



Make longest stitches below shortest stitches of previous row



1 Start in the top left corner with five progressively longer stitches, worked from 2A to 1A, 3B to 1B, 4C to 1C, 5D to 1D and 6E to 1E. Work three shorter stitches from 5F to 1F, 4G to 1G and 3H to 1H. Repeat this block to the end of the line.

2 Make a long stitch from 7Q to 2Q, then work four shorter stitches from 7P to 3P, 7O to 4O, 7N to 5N and 7M to 6M, and three longer stitches from 7L to 5L, 7K to 4K and 7J to 3J. Repeat these two rows to fill the required area.

# Lozenge

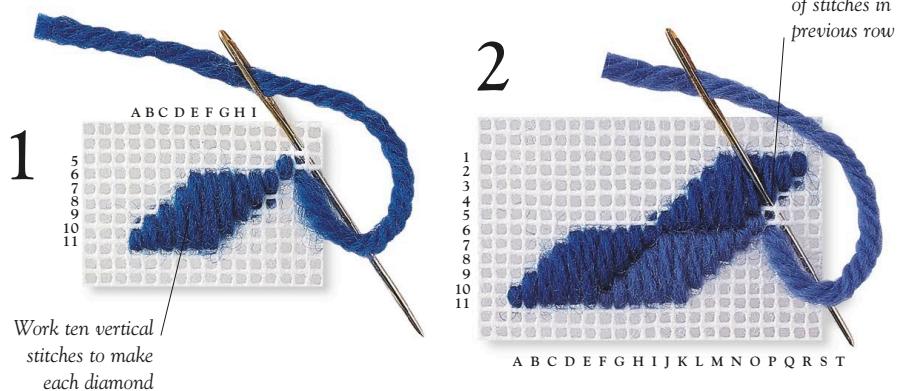


..... LEVEL .....  
Intermediate

..... USES .....  
Harlequin filling or back-  
ground for large areas

..... METHOD .....  
Elongated diamonds,  
worked in interlocking  
diagonal rows

..... MATERIALS .....  
Single canvas; two colours  
of any thread



1 Start at bottom left with five stitches from 11A to 10A, 11B to 9B, 11C to 8C, 11D to 7D and 11E to 6E. Complete the diamond with five more stitches from 11F to 6F, 10G to 6G, 9H to 6H, 8I to 6I and 7J to 6J. Begin the next diamond at 6K to 5K and continue working upwards.

2 Using a different colour, begin the second row at 11G to 10G. Work the third row in the first colour, starting at 11M to 10M. Fill in the required space above the stitches with further rows in alternate colours.

# Straight Milanese

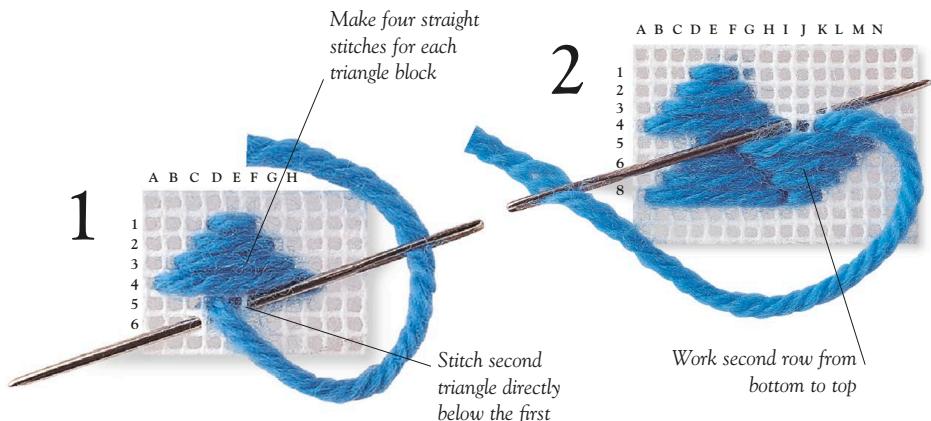


..... LEVEL .....  
Intermediate

..... USES .....  
Background or filling

..... METHOD .....  
Interlocking rows of  
triangles worked vertically  
to create a wave pattern

..... MATERIALS .....  
Single canvas; any thread  
in one or two colours



1 Start at top left. Work four horizontal stitches from 1D to 1F, 2C to 2G, 3B to 3H and 4A to 4I. Begin the next triangle at 5D to 5F and continue downwards to the end of the row.

2 Begin the next row with four stitches from 8K to 8I, 7L to 7H, 6M to 6G and 5N to 5F. Continue working upwards, then repeat these two rows to fill the required area.

..... TECHNIQUE VARIATION .....



For a more geometric effect, work alternate rows in contrasting or toning colours, to emphasize the triangular formation of straight milanese stitch.

# Double Brick



..... OTHER NAME .....

*Double Gobelin filling*

..... LEVEL .....

*Easy*

..... USES .....

*Single colour filling*

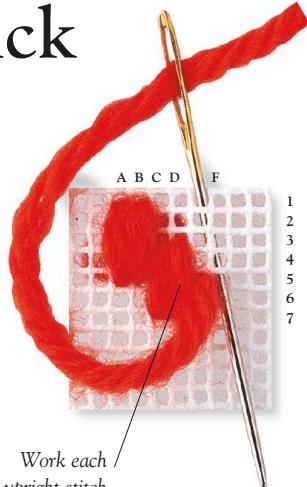
..... METHOD .....

*Interlocking rows of double straight stitches*

..... MATERIALS .....

*Single canvas; any thread*

1



2



1 Start at top left. Work two parallel stitches from 5A to 1A and 5B to 1B, then two more from 7C to 3C and 7D to 3D. Come up at 5E and continue working pairs of staggered straight stitches to the end of the row.

2 Work the second and subsequent rows in the same way, starting with a pair of stitches from 9J to 5J and 9I to 5I.

# Brick Filling



..... LEVEL .....

*Intermediate*

..... USES .....

*Small-scale fillings*

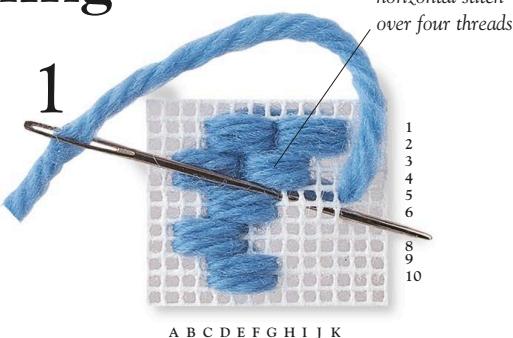
..... METHOD .....

*Pairs of horizontal straight stitches divided by vertical stitches*

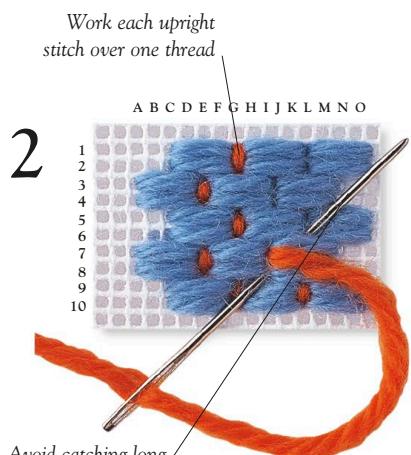
..... MATERIALS .....

*Single canvas; any thread in two colours*

1



2



1 Starting at bottom left, work two horizontal stitches from 10G to 10C and 9G to 9C, then a second staggered pair from 8E to 8A and 7E to 7A. Continue upwards, then work the second row downwards in the same way, starting at 1K to 1G. Repeat these two rows to fill the required area.

2 Using a contrasting thread, work short upright stitches at the points where pairs of stitches meet, starting with 1G to 2G.

## TECHNIQUE VARIATION

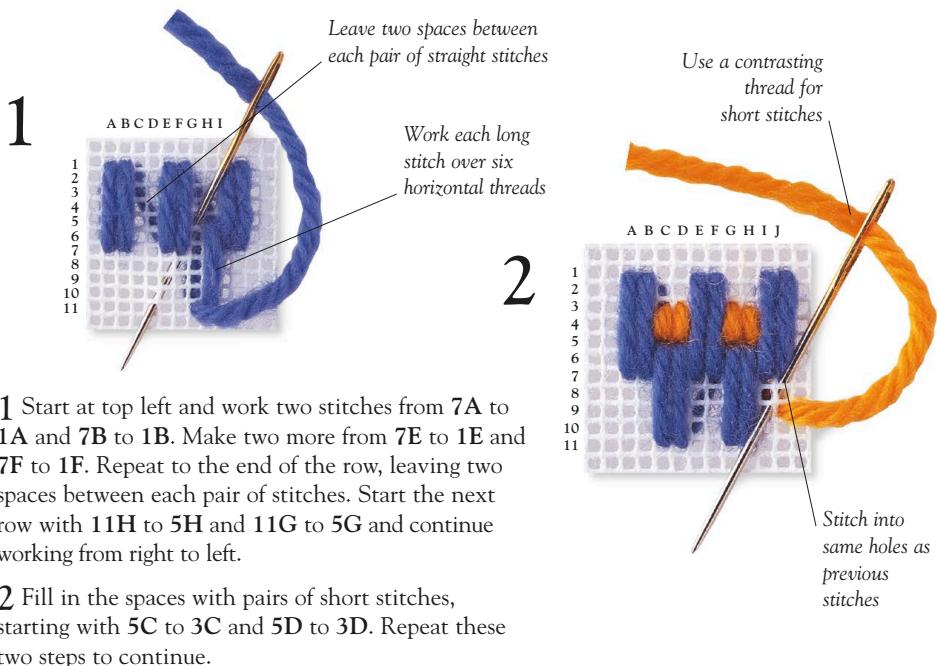


Working the vertical stitches (see step 2, above) in the same thread as the horizontal stitches produces a more textured surface with a quilted appearance.

# Long and Short Brick



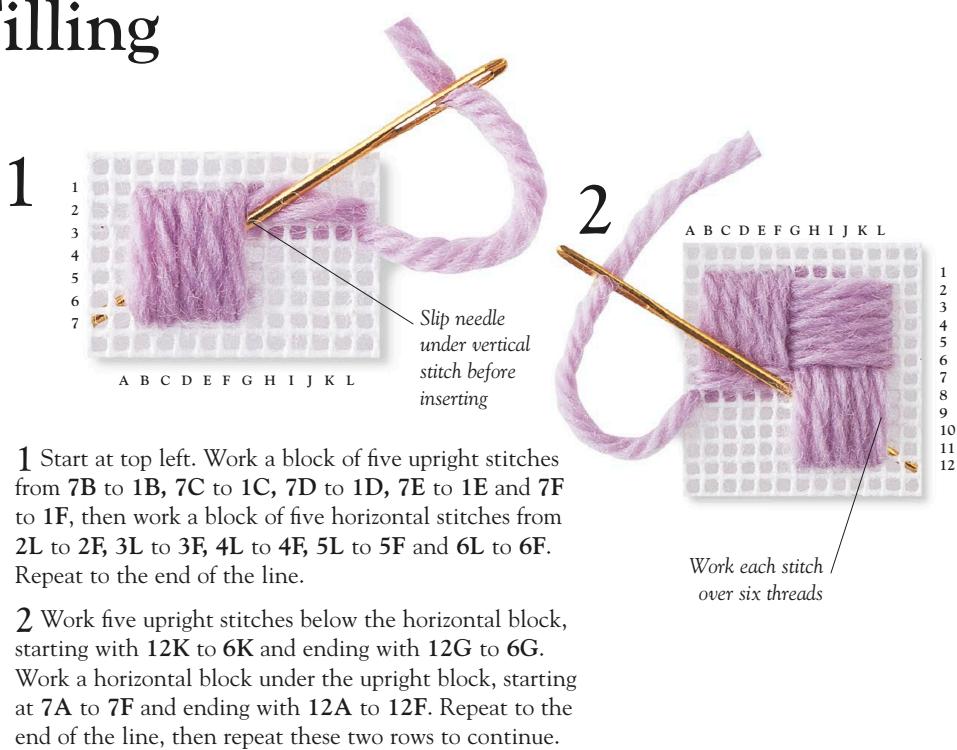
..... OTHER NAME .....  
Brick stitch  
..... LEVEL .....  
Intermediate  
..... USES .....  
Fillings and backgrounds  
..... METHOD .....  
Alternate pairs of long  
and short stitches  
..... MATERIALS .....  
Single canvas; one or two  
colours of any thread



# Basket Filling



..... LEVEL .....  
Intermediate  
..... USES .....  
Large-scale woven-look  
filling or background  
..... METHOD .....  
Straight stitch worked in  
alternate vertical and  
horizontal blocks  
..... MATERIALS .....  
Single canvas; any thread



# Diagonal Needlepoint Stitches

---

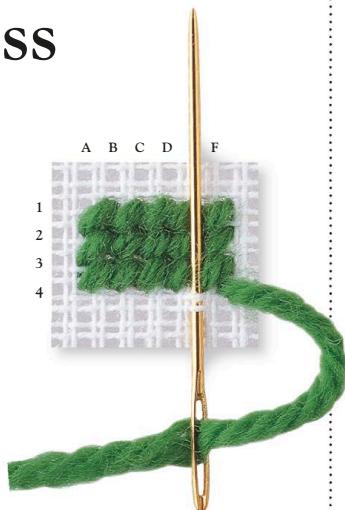
**T**HIS SECTION STARTS with tent stitch and its variations, which are the most frequently used needlepoint stitches. Like all the other diagonal stitches, they are worked at a slant across the thread intersections. This can have the effect of distorting the square weave of the canvas, even when it is mounted in a frame. The finished piece should be stretched and blocked back into shape. Some diagonal stitches are worked on single canvas, others on double. Always match the thickness of the thread or yarn to the weight of the canvas being used, so that no background threads are visible.

Half Cross 129	Cashmere 132
Basketweave Tent 129	Diagonal 133
Tent 129	Byzantine 133
Trammed Tent 129	Jacquard 134
Gobelin 130	Moorish 135
Encroaching Gobelin 130	Milanese 135
Reversed Sloping Gobelin 131	Mosaic 136
Canvas Stem 131	Cushion 136
Florence 132	Scottish 137
	Chequer 137

# Half Cross



- ..... LEVEL .....
- Easy
- ..... USES .....
- Charts; printed canvases
- ..... METHOD .....
- Small slanting stitches
- ..... MATERIALS .....
- Double canvas; thick yarn
- ..... TIP .....
- Turn work upside-down for return journey to stitch rows in same direction



# Basketweave Tent



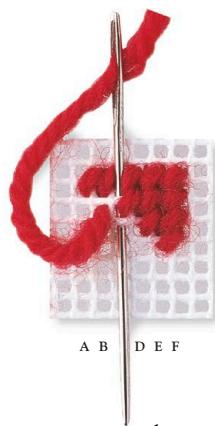
- ..... OTHER NAMES .....
- Continental stitch; diagonal tent stitch

- ..... LEVEL .....
- Intermediate

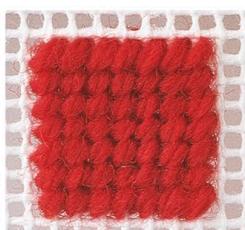
- ..... USES .....
- Backgrounds and fillings

- ..... METHOD .....
- Tent stitch worked in diagonal rows

- ..... MATERIALS .....
- Single canvas; any thread



# Tent



- ..... OTHER NAME .....
- Petit point
- ..... LEVEL .....
- Easy
- ..... USES .....
- Backgrounds; detailed charted or printed patterns
- ..... METHOD .....
- Worked horizontally
- ..... MATERIALS .....
- Single canvas; any thread

Take needle behind two threads to make long stitch on reverse side

1 A B C D E F

1 2

Work each stitch in same direction

A B C D E F G

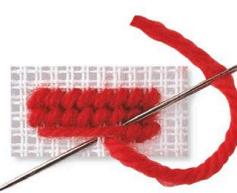


Keep needle at an angle

1 Start at top right and sew a diagonal stitch from 2F to 1G. Work the second stitch from 2E to 1F and repeat to the end of the row.

2 Turn the canvas the other way up and repeat step 1 or work the second row from left to right, starting with 2B to 3A. Repeat these two rows.

## STITCH VARIATION



Trammed tent stitch is sewn over long straight stitches worked through the small holes on a double canvas. This gives a ridged effect and because it is hardwearing, this stitch is often used for seat covers.

# Gobelin



## ..... OTHER NAMES .....

*Oblique Gobelin;  
gros point*

## ..... LEVEL .....

Easy

## ..... USES .....

Backgrounds and fillings

## ..... METHOD .....

Long diagonal stitches  
worked in horizontal rows

## ..... MATERIALS .....

Single canvas, any thread



1 Start at top right. Make the first diagonal stitch from 3G to 1H and the next from 3F to 1G. Repeat to the end of the line.

2 Begin the return journey with two stitches from 5A to 3B and 5B to 3C, and continue to the end of the row. Repeat these two rows to fill the required area.

# Encroaching Gobelin



## ..... LEVEL .....

Easy

## ..... USES .....

Backgrounds; filling for  
plain or shaded areas

## ..... METHOD .....

Overlapping rows of  
diagonal stitches, worked  
horizontally

## ..... MATERIALS .....

Single canvas; any yarn



1 Starting at top right, work a row of diagonal stitches, beginning with 4F to 1G and 4E to 1F.

2 Work the first stitch of the next row from 6A to 3B and the second from 6B to 3C. Continue to the end of the line and repeat these two steps to continue.

# Reversed Sloping Gobelin



..... LEVEL .....  
Easy

..... USES .....  
Plain or shaded fillings and backgrounds

..... METHOD .....  
Vertical rows of diagonal straight stitches worked alternately down and up

..... MATERIALS .....  
Any canvas; any thread



1 Start at top left and work a diagonal stitch from 3C to 1A. Work the next stitch from 4C to 2A and repeat downwards to the end of the line.

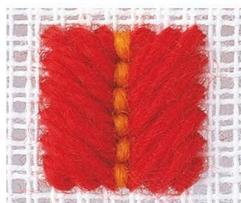
2 Begin the next line with a stitch in the opposite direction from 6E to 8C, then continue working upwards. Repeat these two rows.

..... TECHNIQUE VARIATION .....



To produce a shaded effect, work the stitches in the lower part of the stitched area with a selection of progressively darker tones of the main colour.

# Canvas Stem

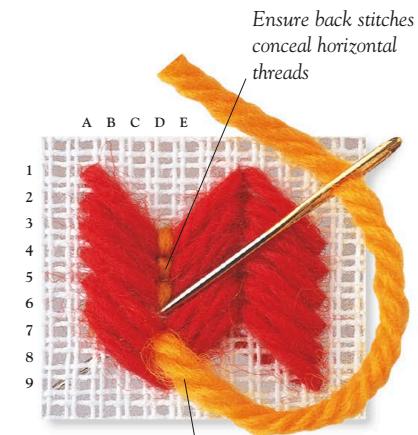
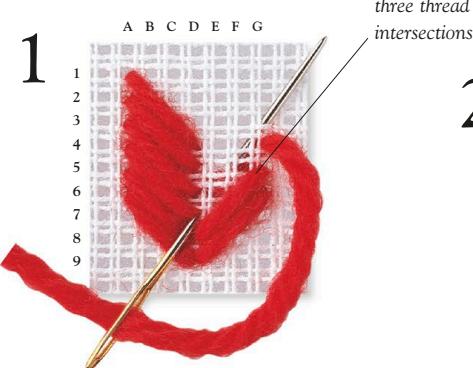


..... LEVEL .....  
Intermediate

..... USES .....  
Textured background, filling or chevron border

..... METHOD .....  
Two upright rows of diagonal stitches, set in a V-shape, and divided by lines of back stitch

..... MATERIALS .....  
Double canvas; two colours of any yarn



1 Starting at top left, make a diagonal stitch from 4D to 1A. Work the second stitch directly below, from 5D to 2A, and continue stitching downwards. Begin the next row at 6G to 9D. Make another stitch from 5G to 8D and continue working upwards. Repeat these two rows to cover the required area.

2 Make two back stitches from 4D to 3D and 5D to 4D and continue downwards. Work further rows of back stitch into the holes between the lines of diagonal stitches.

# Florence



..... OTHER NAME .....

*Diagonal mosaic stitch*

..... LEVEL .....

*Easy*

..... USES .....

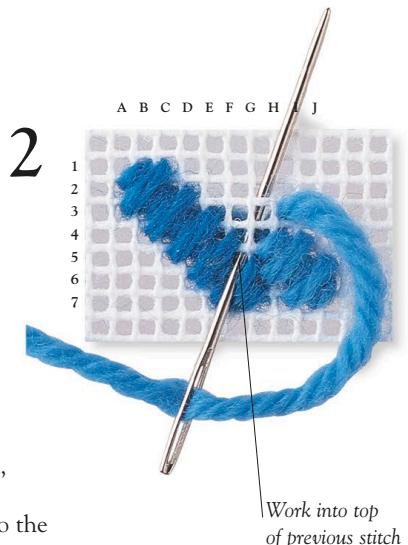
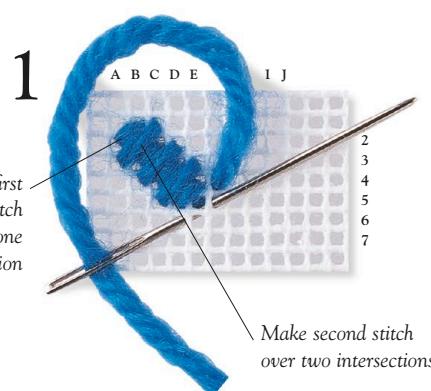
*Plain or striped fillings*

..... METHOD .....

*Alternate long and short slanting stitches, worked diagonally*

..... MATERIALS .....

*Any canvas; any thread*



**1** Start at top left. Make a short stitch from **1B** to **2A**, followed by a longer stitch from **1C** to **3A**. Continue working alternate long and short stitches downwards to the bottom edge of the area being filled.

**2** The next row is worked upwards using the same or a different colour yarn. Begin with a short stitch from **6J** to **7I** and a long one from **5J** to **7H** and repeat to the end of the row. Repeat these two steps to continue.

# Cashmere



..... LEVEL .....

*Easy*

..... USES .....

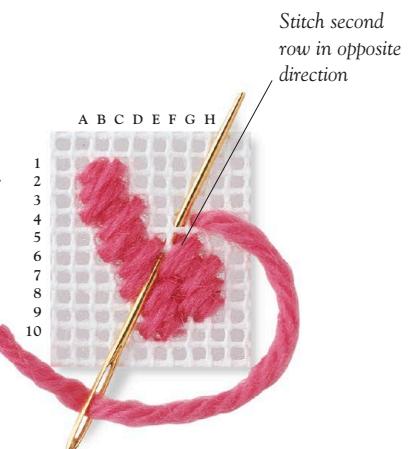
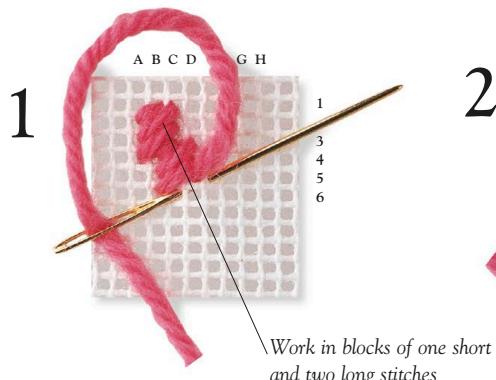
*Textured plain or striped backgrounds and fillings*

..... METHOD .....

*Groups of three diagonal stitches worked vertically*

..... MATERIALS .....

*Any canvas; any thread*



**1** Starting at top left, make a short diagonal stitch from **1B** to **2A**. Work two longer stitches from **1C** to **3A** and **2C** to **4A**. Repeat these three stitches, working downwards to the end of the row.

**2** The next row is worked upwards. Make a short stitch from **8H** to **9G** and the next two long stitches from **7H** to **9F** and **6H** to **8F**. Repeat steps 1 and 2 to fill the required area.

## TECHNIQUE VARIATION



Work alternate rows in a second colour to create a pattern of ridged diagonal stripes.

# Diagonal



..... LEVEL .....  
Easy

..... USES .....  
Plain or striped filling or  
background for large areas

..... METHOD .....  
Graduated straight stitches  
worked in diagonal rows

..... MATERIALS .....  
Any canvas; one or two  
colours of any thread



**1** Start at the top left corner. Each row is made up of blocks of four stitches, beginning with 1C to 3A, 1D to 4A, 1E to 5A and 2E to 5B. Work the first stitch of the next block from 3E to 5C and continue working downwards.

**2** The next row is worked upwards in the same way. Make the first block from 13I to 15G, 12I to 15F, 11I to 15E and 11H to 14E. Repeat these two rows to continue and fill in the spaces with additional diagonal stitches (see p.19).

## TECHNIQUE VARIATION



For a more unusual effect, use one colour to sew the diagonal stitch, then work rows of contrasting back stitch (see p.40) between the lines. This will conceal any canvas that may show through and creates the illusion of a set of diagonal laid threads couched by zigzag lines of back stitch.

# Byzantine



..... OTHER NAME .....  
Step stitch

..... LEVEL .....  
Easy

..... USES .....  
Large scale fillings and  
backgrounds

..... METHOD .....  
Diagonal straight stitches,  
worked in zigzag lines

..... MATERIALS .....  
Any canvas; any thread

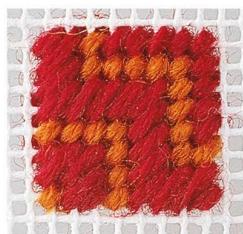


**1** Start at top left. Each zigzag is made up of repeated blocks of six diagonal stitches. Work the first four stitches downwards from 1D to 4A, 2D to 5A, 3D to 6A and 4D to 7A. The next two stitches are worked to the right, from 4E to 7B and 4F to 7C. Start the next block at 4G.

**2** Work the second row level with and to the right of the first, starting at 1J to 4G. Make further rows to the right to fill the area required.

**3** Complete any space at the bottom left corner with extra zigzags, starting at 10A to 7D, then work short stitches to fill the gaps (see p.19).

# Jacquard



..... LEVEL .....

Intermediate

..... USES .....

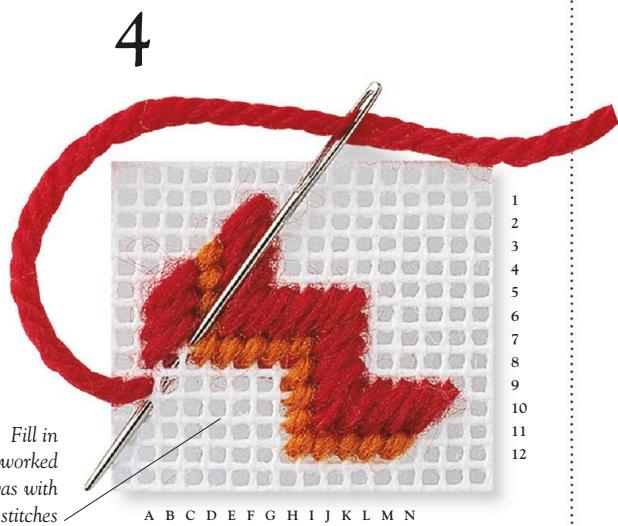
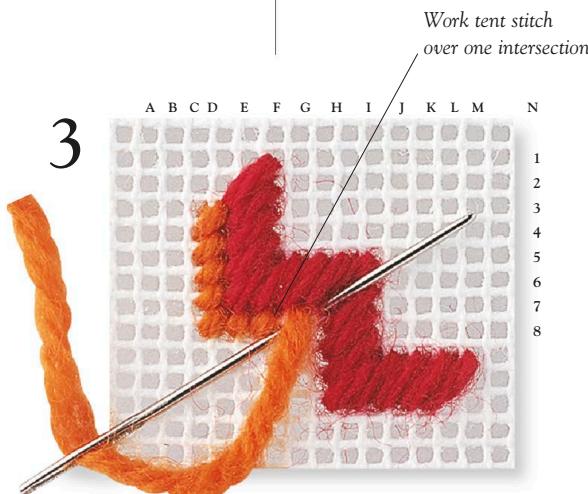
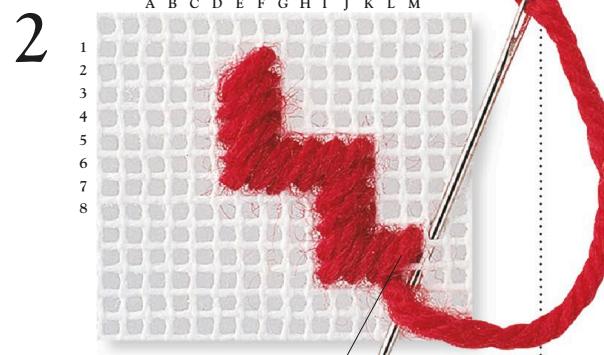
Zigzag filling for large areas

..... METHOD .....

Stepped rows of alternate diagonal and tent stitch

..... MATERIALS .....

Single canvas; one or two colours of any thread



..... TECHNIQUE VARIATION .....



Work this stitch in one single colour to create a brocade-like background. Lustrous threads give a smooth, shiny surface that will add to the woven effect.

**1** Start at top left. Work a block of five diagonal stitches downwards from 3D to 1F, 4D to 2F, 5D to 3F, 6D to 4F and 7D to 5F, and three to the right from 7E to 5G, 7F to 5H and 7G to 5I.

**2** Repeat this block to the bottom right corner of the area to be filled.

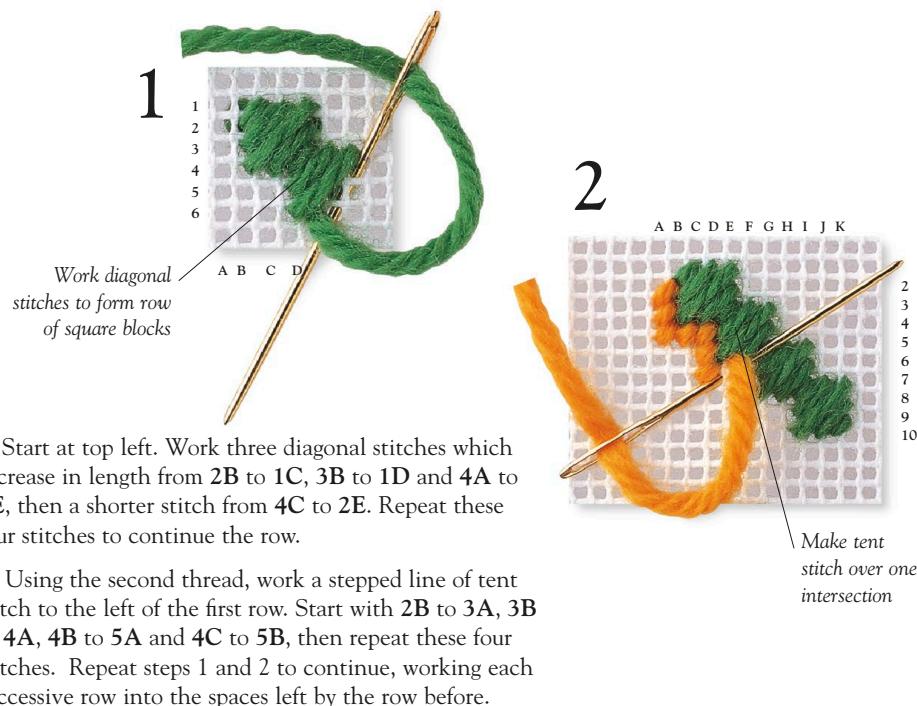
**3** Using the second colour, work a block of five tent stitches downwards from 4C to 3D, 5C to 4D, and 6C to 5D, 7C to 6D and 8C to 7D and three to the right from 8D to 7E, 8E to 7F, 8F to 7G. Repeat this block to the end of the row.

**4** Repeat step 1, starting with 6A to 4C, then continue working these two rows in alternate colours to fill the space.

# Moorish



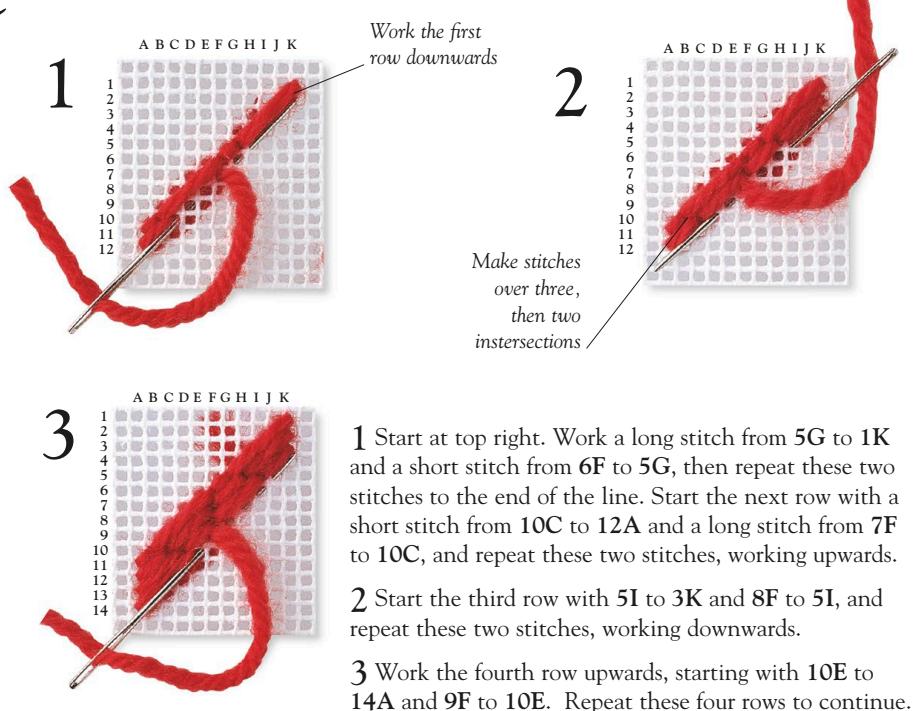
..... LEVEL .....  
Intermediate  
..... USES .....  
Large-scale filling with  
zigzag pattern  
..... METHOD .....  
Alternate rows of  
graduated diagonal  
stitches and tent stitch  
..... MATERIALS .....  
Any canvas; any thread  
in one or two colours



# Milanese



..... LEVEL .....  
Intermediate  
..... USES .....  
Brocade-like background  
or filling for larger areas  
..... METHOD .....  
Diagonal rows of  
alternate long and short  
back stitch forming  
triangular pattern  
..... MATERIALS .....  
Any canvas; any thread



# Mosaic

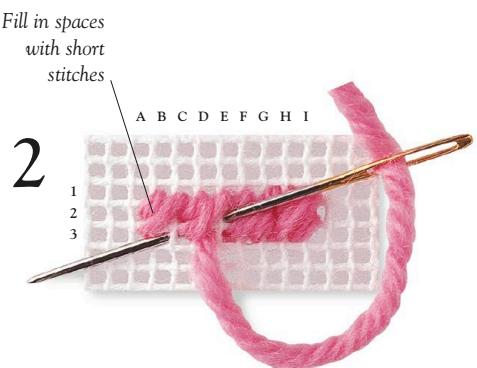
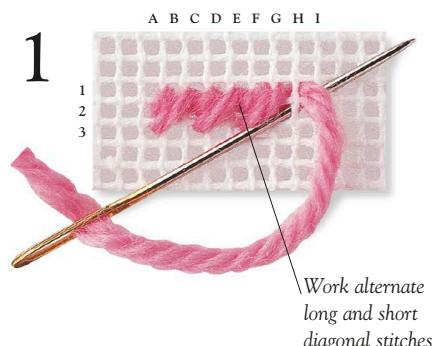


..... LEVEL .....  
Easy

..... USES .....  
Fine textured backgrounds

..... METHOD .....  
Long and short diagonal  
stitches worked in  
horizontal rows to form  
square pattern

..... MATERIALS .....  
Any canvas; any thread



1 Start at top left with two diagonal stitches from 1B to 2A and 1C to 3A. Repeat these two stitches to the end of the line.

2 Work the second row in the opposite direction. Make a short stitch from 3H to 2I to complete the first square, then continue working towards the left. Repeat these two rows to fill the required area.

..... TECHNIQUE VARIATION .....



Change the visual effect by working the squares in two or more toning or contrasting colours to make a chequerboard pattern, ideal for filling smaller areas.

# Cushion



..... LEVEL .....  
Easy

..... USES .....  
Filling or background with  
regular pattern of squares

..... METHOD .....  
Graduated diagonal  
stitches worked in squares

..... MATERIALS .....  
Any canvas; any thread



1 Starting at the top left corner, work five stitches from 1B to 2A, 1C to 3A, 1D to 4A, 2D to 4B and 3D to 4C. Start the next block at 1E to 2D and continue to the end of the row.

2 Work the second row in the opposite direction, starting at 5G to 4H. Repeat steps 1 and 2 until the required space is filled.

..... TECHNIQUE VARIATION .....



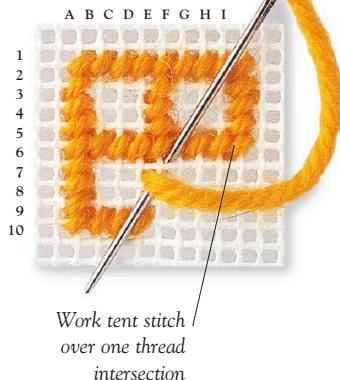
To prevent the canvas distorting, the square blocks can be worked in alternate directions using one or two colours.

# Scottish

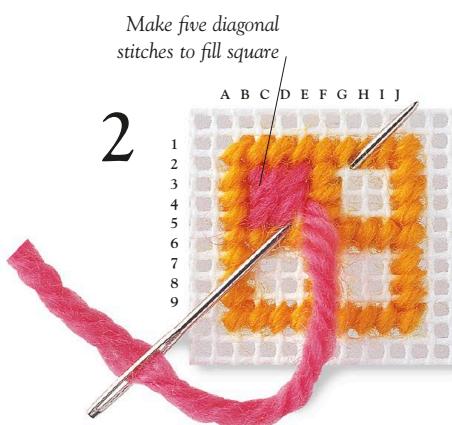


..... LEVEL .....  
Intermediate  
..... USES .....  
Filling for large areas  
..... METHOD .....  
Cushion stitches framed with a line of tent stitch  
..... MATERIALS .....  
Any canvas; any thread

1



2



1 Starting at top left, work the tent stitch frame (see p.129). Make a grid of horizontal and vertical rows, leaving a square of three canvas threads between the lines.

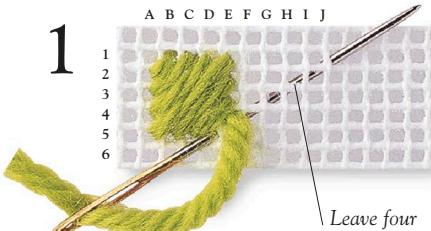
2 Fill the squares with cushion stitch (see p.136), using a second colour. Work the first block from 2C to 3B, 2D to 4B, 2E to 5B, 3E to 5C and 4E to 5D, then come up at 2G to start the next square.

# Chequer



..... LEVEL .....  
Intermediate  
..... USES .....  
Textured fillings  
..... METHOD .....  
Alternate large  
cushion stitches and  
square tent stitch blocks  
..... MATERIALS .....  
Any canvas; any thread  
in one or two colours

1



2



1 Start at top left with the first cushion stitch. Make seven diagonal stitches from 1B to 2A, 1C to 3A, 1D to 4A, 1E to 5A, 2E to 5B, 3E to 5C and 4E to 5D. Begin the next block with 1J to 2I and start the next row at 6E to 5F.

2 Using a second colour, work squares of tent stitch (see p.139) in the spaces between the cushion stitches. Starting with 2H to 1I, work four stitches, then work another three rows directly below. Repeat to fill all the unworked squares.

# Cross and Star Needlepoint Stitches

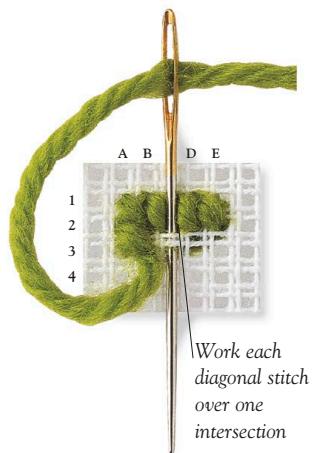
**T**HIS SECTION INCLUDES all the stitches that are worked with a combination of horizontal, vertical and diagonal stitches. The various cross stitches feature two or more straight stitches that cross over each other, while the individual stitches that make up the star stitches radiate from a central point. The heavier cross variations are all worked on double canvas to give better coverage; the other stitches use single canvas. Whichever background is being used, the chosen thread should be thick enough to cover the canvas completely. This group of stitches should all be worked in a frame.

Cross 139	Plaited Gobelin 144
Diagonal Cross 139	Greek 144
Double Cross 139	Plait 145
Upright Cross 140	Fishbone 145
Diamond Cross 140	Fern 146
Smyrna Cross 140	Fir 146
Double Leviathan 141	Rhodes 147
Diagonal Tweed 141	Half Rhodes 147
Broad Cross 142	Star 148
Cross-corner Cushion 142	Eye 148
Brighton 143	Diamond Eye 149
Rice 143	Fan 149

# Cross



..... OTHER NAME .....  
Berlin stitch  
..... LEVEL .....  
Easy  
..... USES .....  
Charted and printed  
designs; backgrounds  
..... METHOD .....  
Individual cross stitches,  
worked horizontally  
..... MATERIALS .....  
Double canvas; any  
thread or yarn

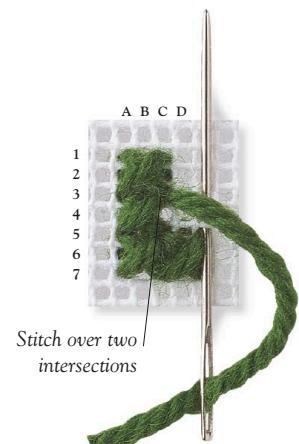


Start at top right with two stitches from 1E to 2D and 1D to 2E. Begin the next cross at 1D to 2C and continue to the left. Work the first cross of the next row at 3A to 2B and 3B to 2A, then continue to the right. Repeat these two rows.

# Diagonal Cross



..... LEVEL .....  
Easy  
..... USES .....  
Backgrounds and fillings  
..... METHOD .....  
Single cross stitches,  
worked in diagonal rows  
..... MATERIALS .....  
Single canvas; any thread

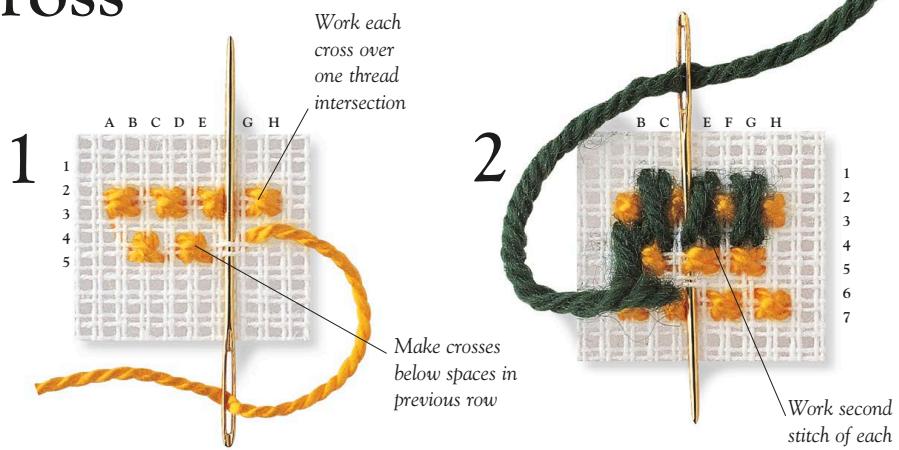


Start at bottom left. Work three crosses from 5A to 7C and 5C to 7A; 7E to 5C and 7C to 5E; 5C to 3A and 5A to 3C. Begin the next row at 1A to 3C and 1C to 3A, and start the second cross at 3C to 5E. Repeat these two rows.

# Double Cross



..... LEVEL .....  
Intermediate  
..... USES .....  
Two-coloured backgrounds  
..... METHOD .....  
Spaced cross stitches  
with overlapping rows of  
elongated crosses  
..... MATERIALS .....  
Double canvas; thin and  
thick thread in two colours



1 Start at top right, using the fine thread. Make two crosses from 2H to 3G and 2G to 3H, then 2F to 3E and 2E to 3F and continue towards the left. Begin the next row with 4C to 5B and 4B to 5C and 4E to 5D and 4D to 5E. Repeat these two rows.

2 Fill in the spaces with rows of long crosses in the thick thread, worked in alternate directions. Start with 4F to 1G and 4G to 1F and work towards the left. Begin the next row with a cross from 6A to 3B and 6B to 3A and continue towards the right.

# Upright Cross



..... OTHER NAME .....  
*Straight cross*  
..... LEVEL .....  
*Easy*  
..... USES .....  
*Fine textured backgrounds*  
..... METHOD .....  
*Crosses worked singly in interlocking diagonal rows*  
..... MATERIALS .....  
*Any canvas; any thread*

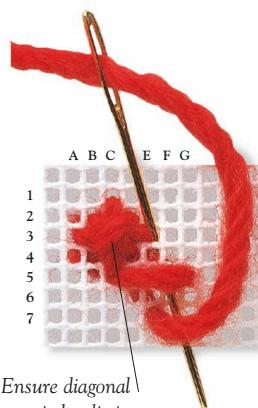


Start at top left with two crosses from 3B to 1B and 2A to 2C, and 4C to 2C and 3B to 3D; continue downwards. Start the next row with 7D to 5D and 6C to 6E, 6C to 4C and 5B to 5D and continue upwards. Repeat these two rows to fill the required area.

# Diamond Cross



..... LEVEL .....  
*Intermediate*  
..... USES .....  
*Raised backgrounds and textured fillings*  
..... METHOD .....  
*Cross stitches worked over larger upright cross stitches*  
..... MATERIALS .....  
*Single canvas; any thread*



Ensure diagonal stitches lie in same direction

Start at top left. Work an upright cross from 3E to 3A and 5C to 1C covered by a cross from 4D to 2B and 4B to 2D. Begin the next stitch at 5G to 5C, then continue working in diagonal rows.

# Smyrna Cross



..... OTHER NAME .....  
*Leviathan stitch*  
..... LEVEL .....  
*Easy*  
..... USES .....  
*Raised backgrounds*  
..... METHOD .....  
*Upright cross worked over cross stitch*  
..... MATERIALS .....  
*Single canvas; any thread*



Work stitch over five thread intersections



Always work stitches in same order

1 Start at top left with a diagonal stitch from 1A to 5E crossed by a second stitch from 5A to 1E. Bring the needle out at 5C.

2 Make an upright stitch to 1C and a horizontal stitch from 3A to 3E. Bring the needle out at 1E to begin the next stitch, then continue working in horizontal rows.

## TECHNIQUE VARIATION



Work alternate crosses in toning or contrasting colours to create an all-over chequer pattern, for a colourful background.

# Double Leviathan

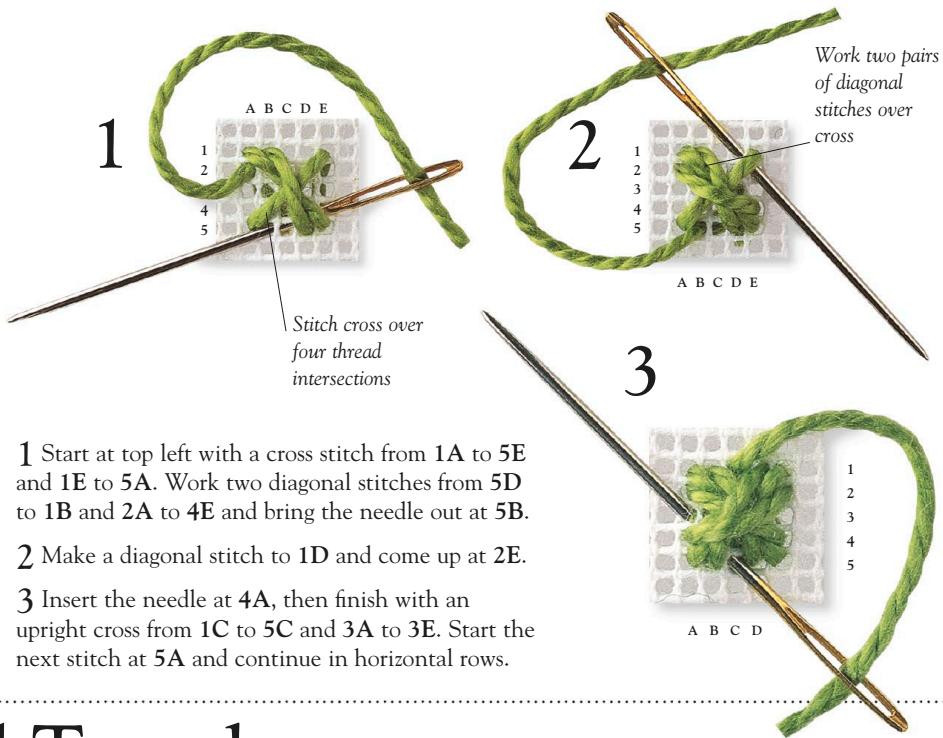


..... LEVEL .....  
Intermediate

..... USES .....  
Highly textured filling

..... METHOD .....  
Smyrna cross variation

..... MATERIALS .....  
Single canvas; any yarn or  
thread – lustrous pearl  
cotton gives good result



# Diagonal Tweed

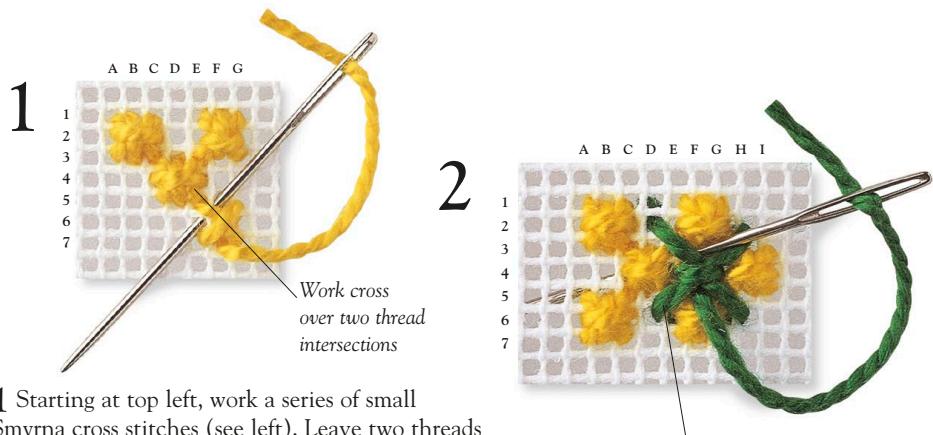


..... LEVEL .....  
Intermediate

..... USES .....  
Two-colour filling with  
raised surface

..... METHOD .....  
Smyrna crosses alternated  
with large crosses covered  
by small upright crosses

..... MATERIALS .....  
Single canvas; two colours  
of any thread



1 Starting at top left, work a series of small Smyrna cross stitches (see left). Leave two threads between each stitch and work the crosses in subsequent rows beneath these gaps.

2 Using the second thread, work a cross stitch from 6H to 2D and 6D to 2H. Make a horizontal stitch from 4E to 4G, then an upright stitch from 6F to 3F. Start the next large cross at 6D and repeat along the row.

Use a contrasting colour for large double crosses

# Broad Cross



..... LEVEL .....

*Intermediate*

..... USES .....

*Basketweave filling for large areas*

..... METHOD .....

*Large square crosses worked in horizontal rows*

..... MATERIALS .....

*Single canvas; any thread*



**1** Start at top left. Work a block of three upright stitches from 7C to 1C, 7D to 1D and 7E to 1E, crossed by three horizontal stitches from 5A to 5G, 4A to 4G and 3A to 3G. Begin the next block at 7I to 1I and continue to the end of the row.

**2** The second row fits into the spaces between the crosses; begin the first block at 11F and work subsequent rows in the same way, alternately from right to left.

# Cross-corner Cushion



..... LEVEL .....

*Intermediate*

..... USES .....

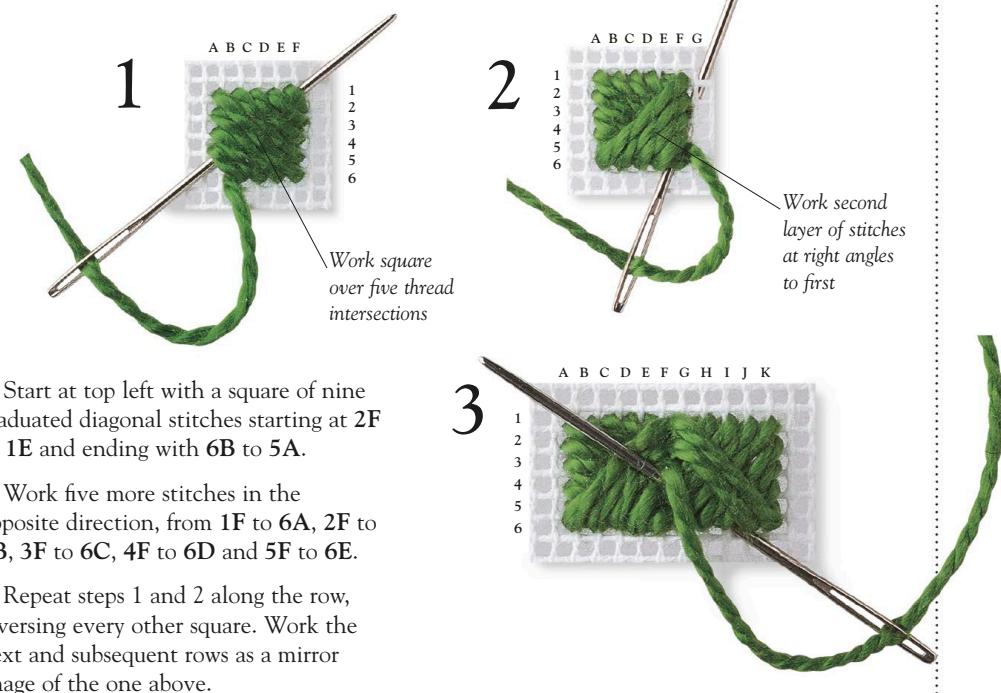
*Filling for large areas*

..... METHOD .....

*Cushion stitch variation with two layers of stitches, forming a diagonal pattern*

..... MATERIALS .....

*Single canvas; any thread – twisted embroidery cotton gives good results*



**1** Start at top left with a square of nine graduated diagonal stitches starting at 2F and ending with 6B to 5A.

**2** Work five more stitches in the opposite direction, from 1F to 6A, 2F to 6B, 3F to 6C, 4F to 6D and 5F to 6E.

**3** Repeat steps 1 and 2 along the row, reversing every other square. Work the next and subsequent rows as a mirror image of the one above.

# Brighton



..... LEVEL .....

*Intermediate*

..... USES .....

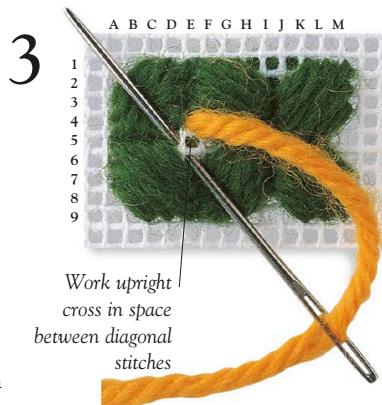
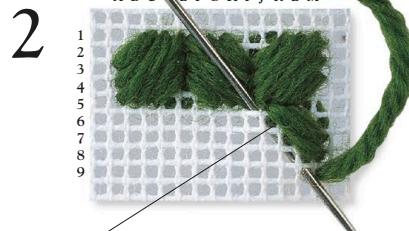
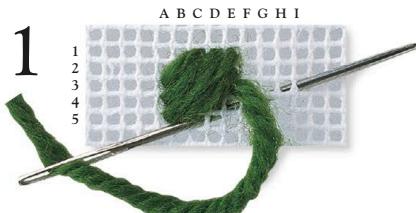
*Dense fillings and backgrounds*

..... METHOD .....

*Straight stitch hexagons, interspersed with contrasting upright crosses*

..... MATERIALS .....

*Single canvas; two colours of any thread*



1 Starting at top left, make a hexagonal block of five diagonal stitches from 1C to 3A, 1D to 4A, 1E to 5A, 2E to 5B and 3E to 5C.

2 Reverse the direction for the second hexagon, starting at 3I to 1G. Repeat these two blocks to the end of the line. Work each subsequent row as a mirror image of the one above.

3 Using a contrasting thread, work an upright cross from 4E to 6E and 5D to 5F. Repeat to fill each space.

# Rice



..... OTHER NAME .....

*William and Mary stitch*

..... LEVEL .....

*Intermediate*

..... USES .....

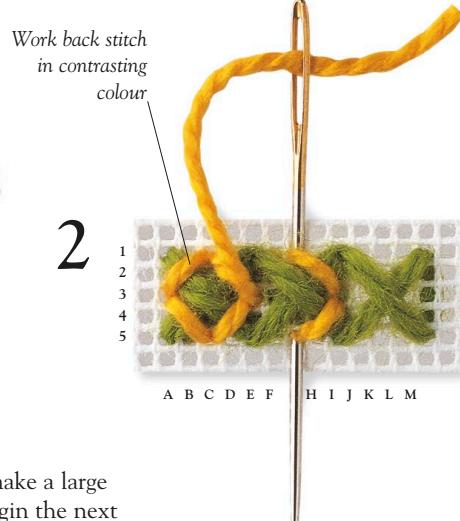
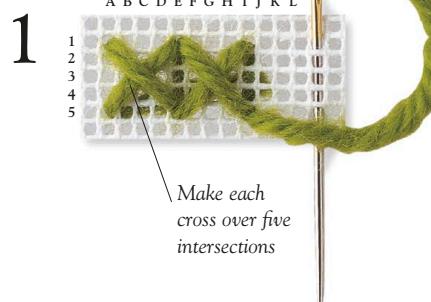
*Solid lattice filling*

..... METHOD .....

*Back stitch square worked over large cross stitch*

..... MATERIALS .....

*Single canvas; one thick and one fine thread*



1 Start at top left. Using the thick thread, make a large cross stitch from 5A to 1E and 5E to 1A. Begin the next cross at 5E to 1I and continue along the row.

2 With the fine thread, work four back stitches over the first cross from 3E to 5C, 1C to 3E, 3A to 1C and 5C to 3A. Repeat for each cross, starting the next back stitch square at 3I to 5G. Work the following rows in the same way, directly below the first.

# Plaited Gobelin



..... LEVEL .....

**Easy**

..... USES .....

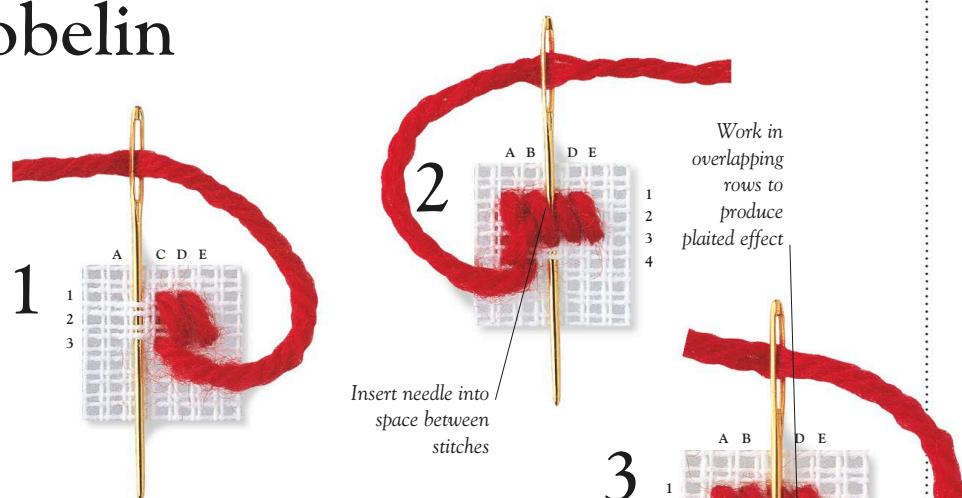
Woven effect backgrounds;  
filling for large areas

..... METHOD .....

Gobelin variation, worked  
in overlapping rows

..... MATERIALS .....

Double canvas; tapestry  
yarn or other thick thread



1 Start at the top right corner with a diagonal stitch from 3E to 1D. Work the next from 3D to 1C and continue stitching towards the left.

2 Begin the next row at 4A to 2B and repeat this stitch to the end of the row.

3 Work the third row as the first, starting at 5E to 3D. Continue working alternately to the left, then right.

# Greek



..... LEVEL .....

**Easy**

..... USES .....

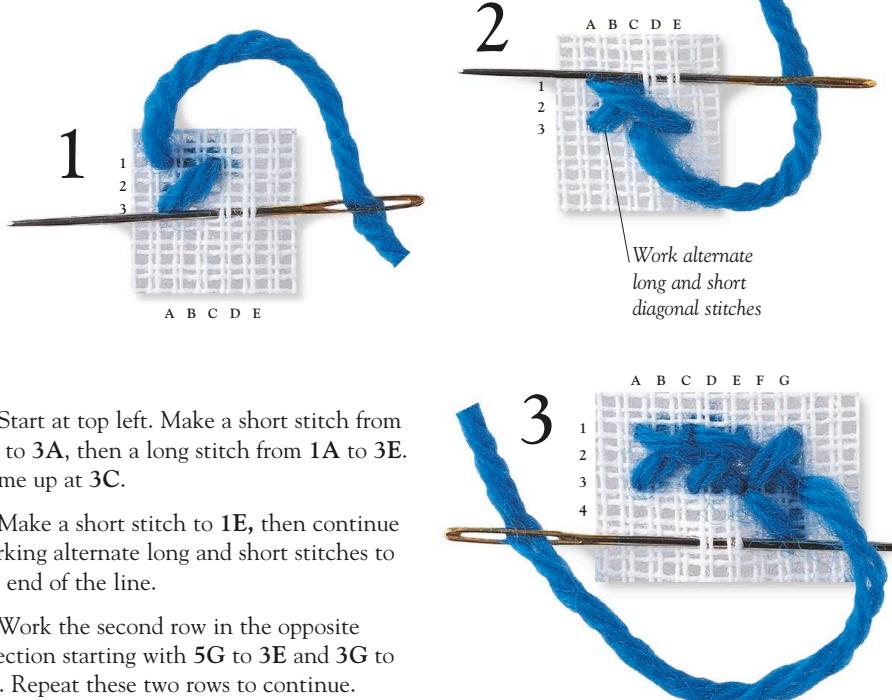
In single rows as outline;  
textured filling

..... METHOD .....

Herringbone variation,  
worked in horizontal rows

..... MATERIALS .....

Double canvas; any  
thick thread



1 Start at top left. Make a short stitch from 1C to 3A, then a long stitch from 1A to 3E. Come up at 3C.

2 Make a short stitch to 1E, then continue working alternate long and short stitches to the end of the line.

3 Work the second row in the opposite direction starting with 5G to 3E and 3G to 5C. Repeat these two rows to continue.

# Plait

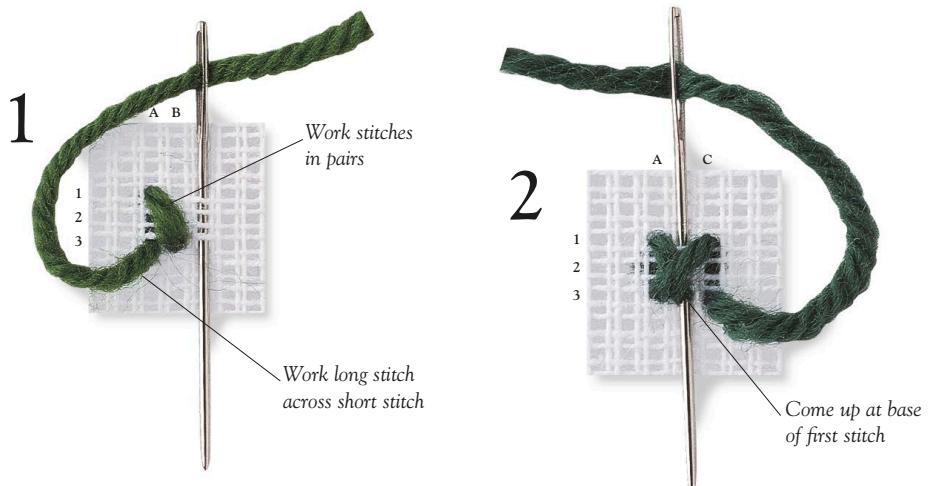


..... LEVEL .....  
Easy

..... USES .....  
Solid ridged backgrounds,  
in single row as outline

..... METHOD .....  
Rows of overlapping  
straight stitches

..... MATERIALS .....  
Double canvas;  
any thick thread



**1** Start at top left with a diagonal stitch from 3B to 1A, crossed by a longer stitch from 3A to 1C. Come out at 3C to start the next pair of stitches.

**2** Work a short stitch up to 1B and come out at 3B. Continue working pairs of stitches to the end of the line, then stitch the second and subsequent rows directly below the first.

..... TECHNIQUE VARIATION .....



Plait stitch can also be worked in vertical rows, depending on the effect required and the shape of the area to be filled.

# Fishbone

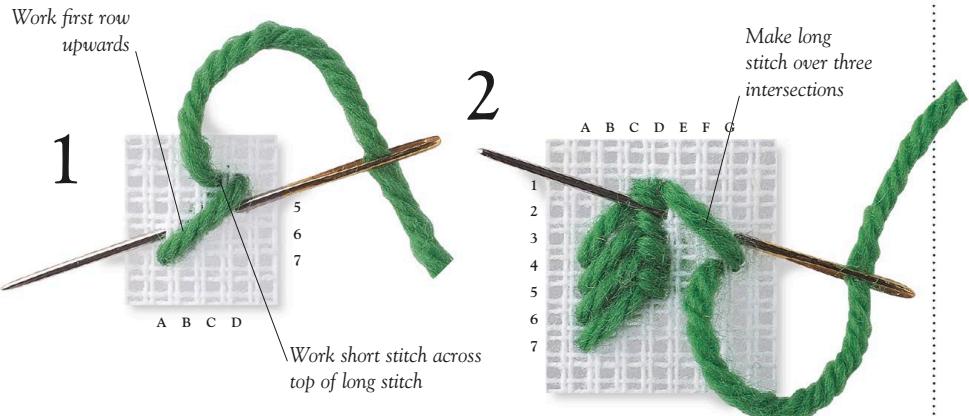


..... LEVEL .....  
Intermediate

..... USES .....  
Textured chevron filling  
for large areas

..... METHOD .....  
Diagonal stitches worked  
in alternate directions in  
vertical rows

..... MATERIALS .....  
Double canvas; tapestry  
yarn or other thick thread



**1** Start at bottom left. Make a long diagonal stitch from 7A to 4D and a short stitch from 4C to 5D. Come up at 6A and repeat these two stitches to the end of the row.

**2** Work the second row downwards. Make the first two stitches from 1D to 4G and 4F to 3G, then come up at 2D. Repeat steps 1 and 2 to fill the required area.

..... TECHNIQUE VARIATION .....



Repeat step 1 only to vary the surface of the stitch and work the rows in alternate light and dark colours to make a pattern of bold ridged vertical stripes.

# Fern

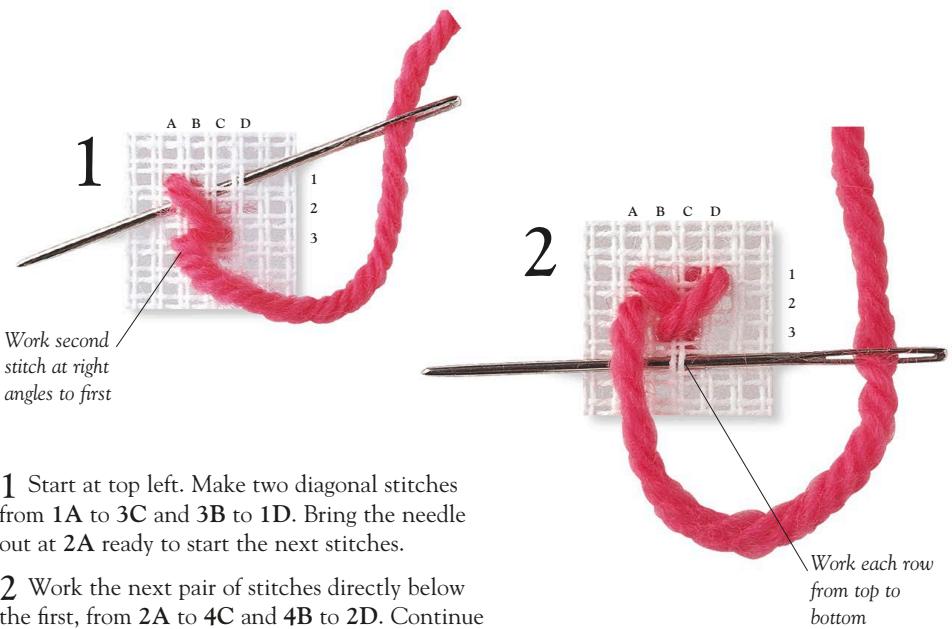


..... LEVEL .....  
Easy

..... USES .....  
Ridged fillings and  
backgrounds

..... METHOD .....  
Pairs of overlapping  
diagonal stitches worked  
in vertical rows

..... MATERIALS .....  
Double canvas; any thick  
thread or yarn



# Fir



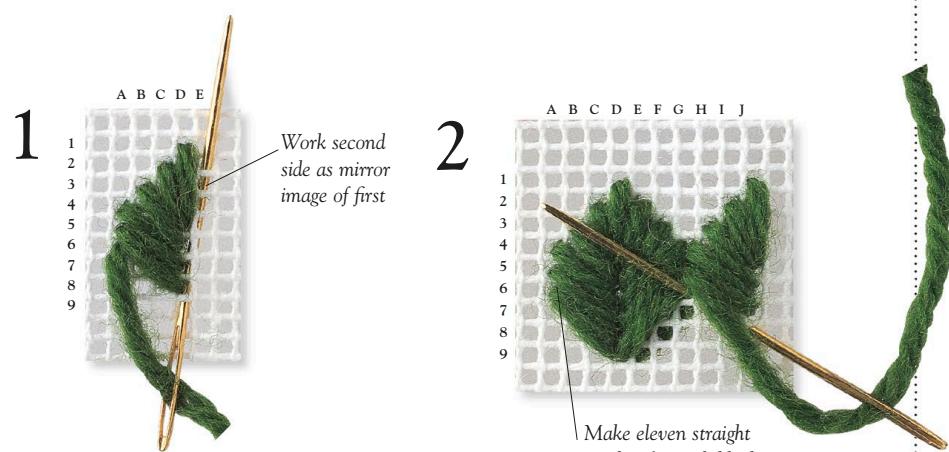
..... OTHER NAME .....  
Leaf stitch

..... LEVEL .....  
Intermediate

..... USES .....  
Filling for large areas

..... METHOD .....  
Interlocking rows of  
hexagonal blocks

..... MATERIALS .....  
Any canvas; any thread



..... TECHNIQUE VARIATION .....



Work an upright stitch from 5D to 9D to vary the leaf shape and stitch the rows in two contrasting colours to create a striped filling.

# Rhodes



..... LEVEL .....

Intermediate

..... USES .....

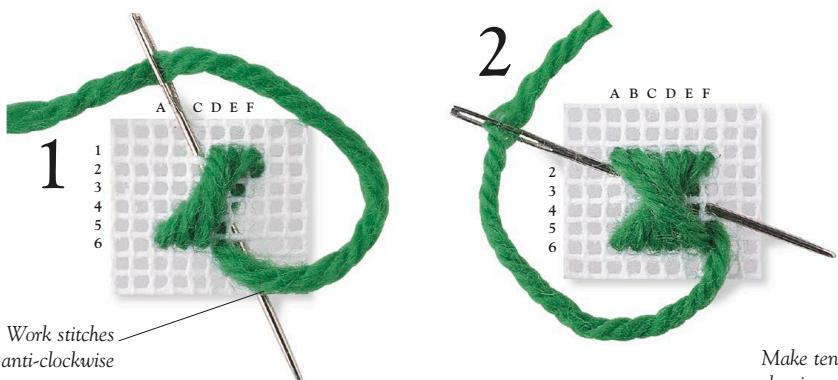
3-dimensional fillings or background

..... METHOD .....

Raised square stitch worked in straight rows

..... MATERIALS .....

Single canvas; any thread



1 Start at top left and work four diagonal stitches from 6A to 1F, 6B to 1E, 6C to 1D and 6D to 1C. Come up at 6E.

2 Work another two stitches from 6E to 1B, and 6F to 1A. Insert the needle at 1B, then come up at 4F.

3 Make three more stitches to complete the square from 4F to 3A, 3F to 4A and 2F to 5A. Come up at 6F, ready to make the next block. Work the following rows directly below.



Make ten slanting stitches to form square

Ensure each block is worked in same order

# Half Rhodes



..... LEVEL .....

Intermediate

..... USES .....

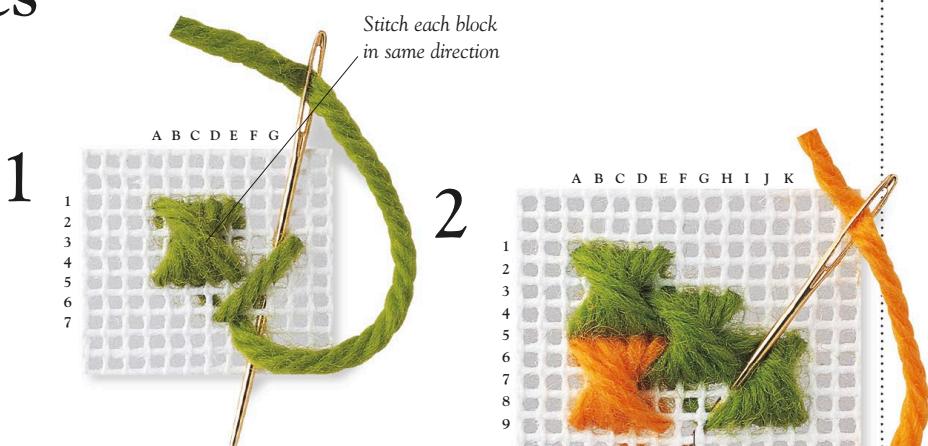
Striped raised filling for large areas or backgrounds

..... METHOD .....

Rhodes stitch variation worked in diagonal rows

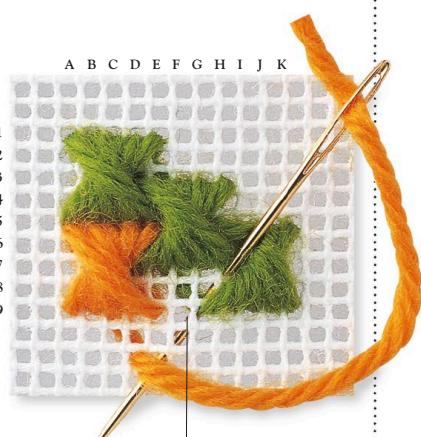
..... MATERIALS .....

Single canvas; any thread in one or two colours



1 Start at top left. Make five overlapping straight stitches from 5A to 1E, 5B to 1D, 5C to 1C, 5D to 1B and 5E to 1A. Come up at 7D to make the next block, then continue working downwards to the right.

2 Stitch the second row in a different colour, starting at 9A to 5E. Work the next and subsequent rows directly below the first.

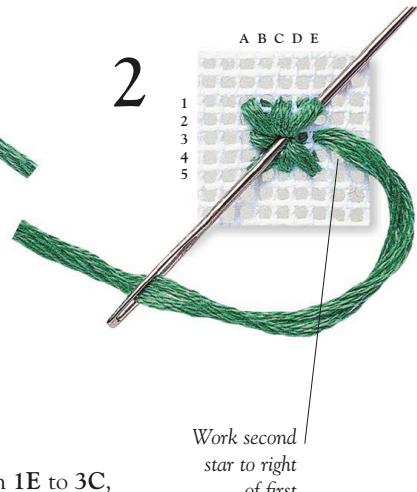
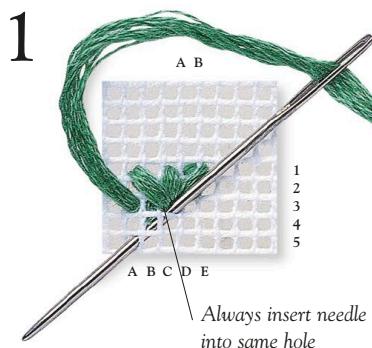


Work the second row into the spaces below the first

# Star



..... OTHER NAME .....  
Algerian eye stitch  
..... LEVEL .....  
Intermediate  
..... USES .....  
Fine textured filling  
..... METHOD .....  
Straight stitch stars worked  
in horizontal rows  
..... MATERIALS .....  
Single canvas; thick thread



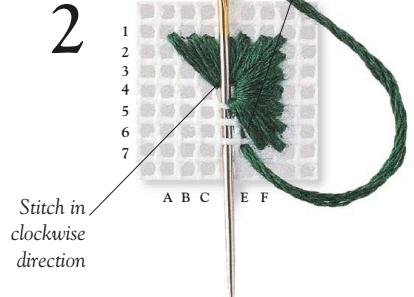
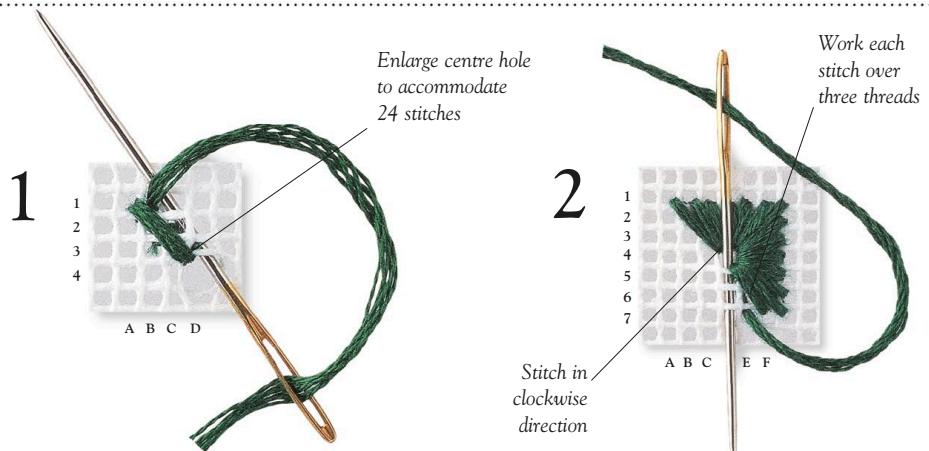
1 Start at top left with four straight stitches from 1E to 3C, 1C to 3C, 1A to 3C and 3A to 3C.

2 Work four more stitches to complete the star, from 5A to 3C, 5C to 3C, 5E to 3C and 3E to 3C. Begin the next star at 1E and repeat steps 1 and 2 to continue. Work the next row directly below.

# Eye



..... LEVEL .....  
Intermediate  
..... USES .....  
Large scale filling  
..... METHOD .....  
Square blocks of straight  
stitch with open centres,  
outlined with back stitch  
..... MATERIALS .....  
Single canvas; thick  
thread; embroidery scissors



1 Start at top left. Enlarge the hole at 4D by carefully twisting the scissor point between the canvas threads. Work two straight stitches from 1A to 4D and 1B to 4D.

2 Make eleven more stitches into 4D, starting from 1C, 1D, 1E, 1F, 1G, 2G, 3G, 4G, 5G, 6G and 7G. Work the second half as a mirror image of the first, then start the next block at 1G. Finish off by outlining each square with back stitch (see p.40), worked over one thread.

## TECHNIQUE VARIATION

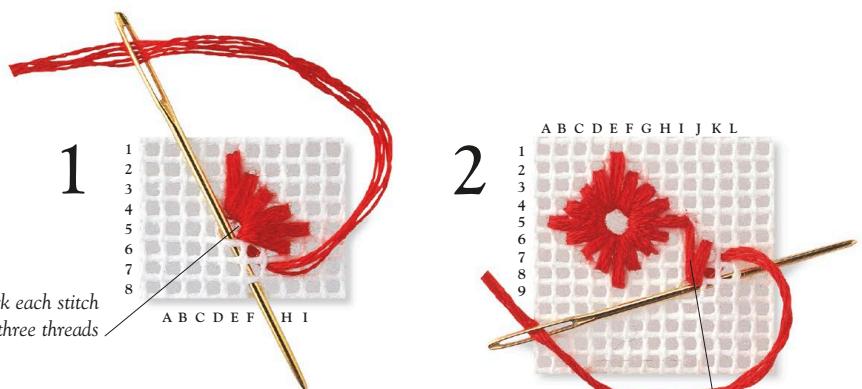


The back stitch outline stitch can be worked in a contrasting colour to create a square grid pattern across the canvas.

# Diamond Eye



- ..... LEVEL .....  
Advanced
- ..... USES .....  
Geometric background or  
filling for large areas
- ..... METHOD .....  
Straight stitch diamonds  
with open centres,  
outlined in back stitch
- ..... MATERIALS .....  
Single canvas; thick thread

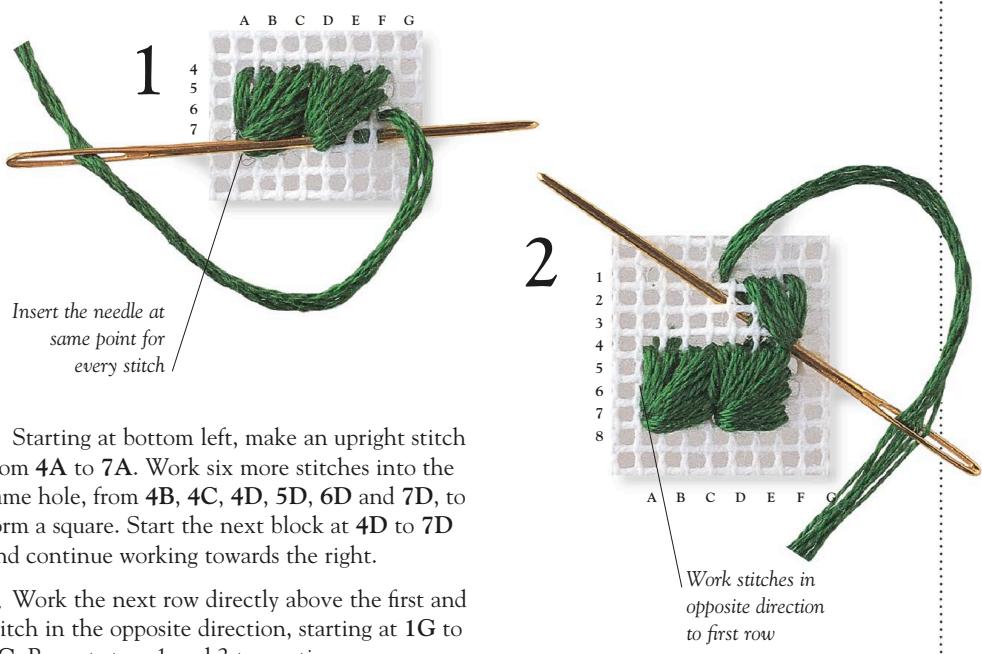


- 1 Start at top left with an upright stitch from 1E to 5E. Make seven more stitches into the same hole from 2F, 3G, 4H, 5I, 6H, 7G, 8F and 9E, then work the second half of the diamond as a mirror image of the first.
- 2 Work the next block in the same way, starting with 5I to 9I, and stitch the next row directly below the first. When the area is complete, outline each diamond with back stitch (see p.40) worked over one thread, to conceal any canvas that may show through.

# Fan



- ..... OTHER NAME .....  
Ray stitch
- ..... LEVEL .....  
Easy
- ..... USES .....  
Fine textured filling
- ..... METHOD .....  
Blocks of radiating stitches,  
worked in horizontal rows
- ..... MATERIALS .....  
Single canvas; thick thread



- 1 Starting at bottom left, make an upright stitch from 4A to 7A. Work six more stitches into the same hole, from 4B, 4C, 4D, 5D, 6D and 7D, to form a square. Start the next block at 4D to 7D and continue working towards the right.
- 2 Work the next row directly above the first and stitch in the opposite direction, starting at 1G to 4G. Repeat steps 1 and 2 to continue.

# Looped and Tied Needlepoint Stitches

---

**T**HIS GROUP INCLUDES some of the most advanced and interesting stitches, which can be used when unusual textures and multi-coloured patterns are required. The looped Rya and Turkey stitches, traditionally used for rugs, are ideal for stitching raised areas within a design and can be trimmed to give a plush finish. The tied and twisted stitches consist of long, straight stitch held down with shorter stitches to give a dense, ridged surface. All the stitches in this section should be worked in a frame on single canvas. Ensure that the thread or yarn used covers all of the background threads.

---

Rya 151

---

Turkey 151

---

Houndstooth 152

---

Knitting 153

---

Arrow 155

---

---

Old Wheatsheaf 153

---

Tied Gobelin 154

---

French 154

---

Pineapple 155

---

# Rya

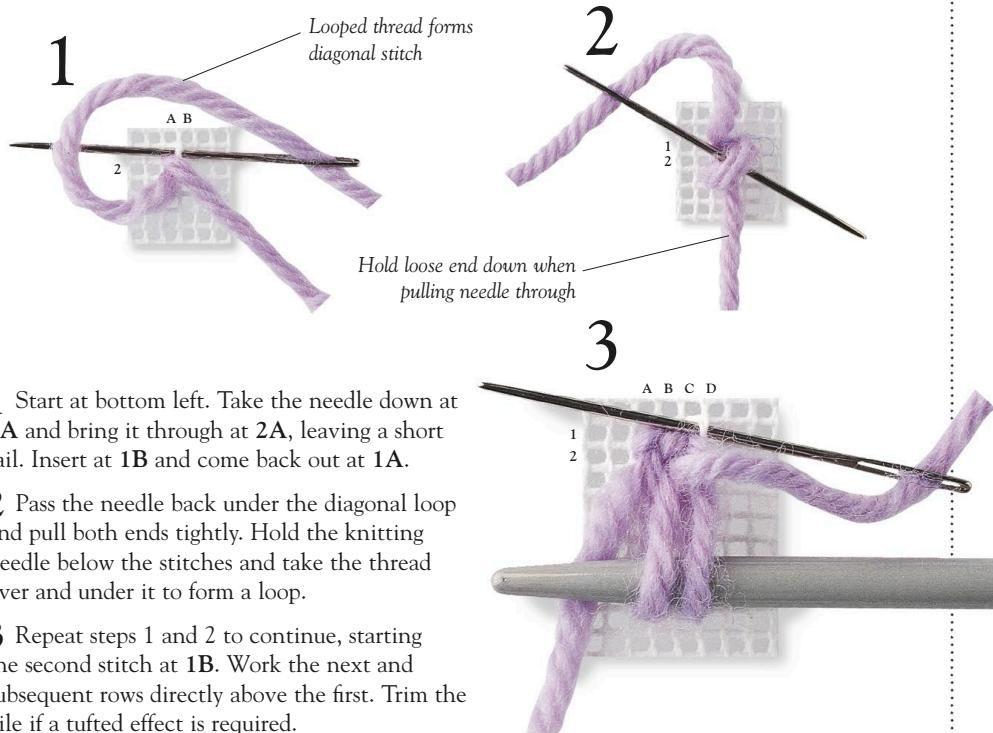


..... LEVEL .....  
Advanced

..... USES .....  
Looped or cut pile stitch  
for carpet-like texture

..... METHOD .....  
Looped stitch worked  
over knitting needle in  
horizontal rows

..... MATERIALS .....  
Single canvas; thick thread



# Turkey



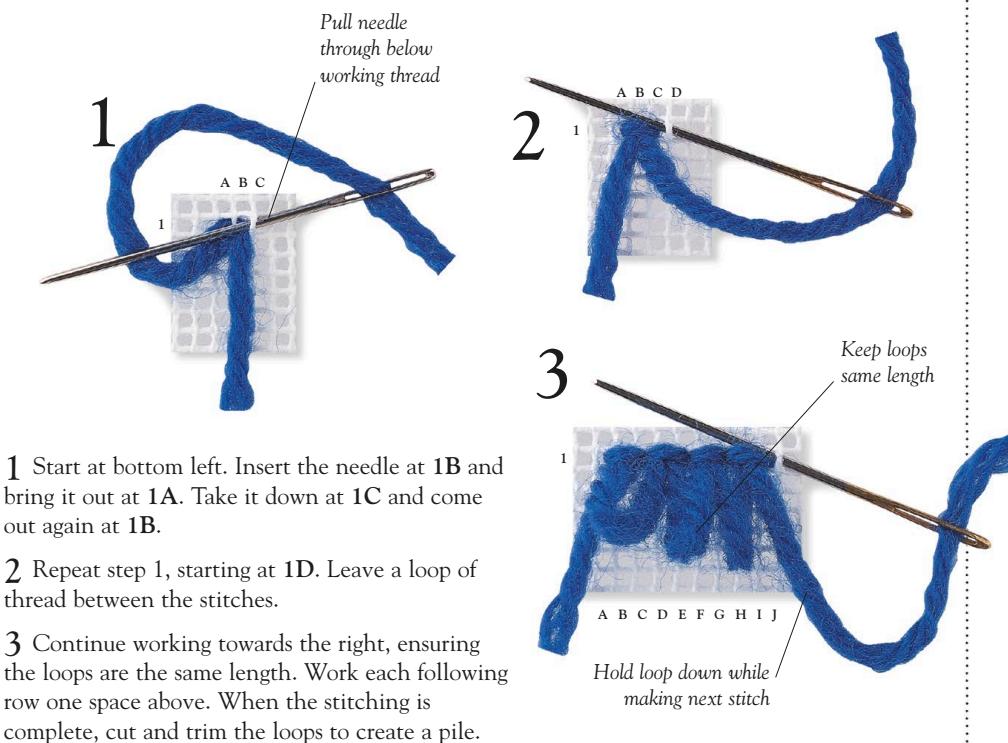
..... OTHER NAME .....  
Ghiordes knot stitch

..... LEVEL .....  
Advanced

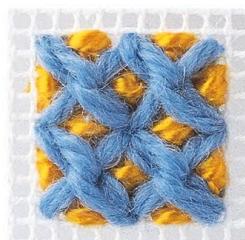
..... USES .....  
Tufted filling; background

..... METHOD .....  
Looped stitch, with cut pile

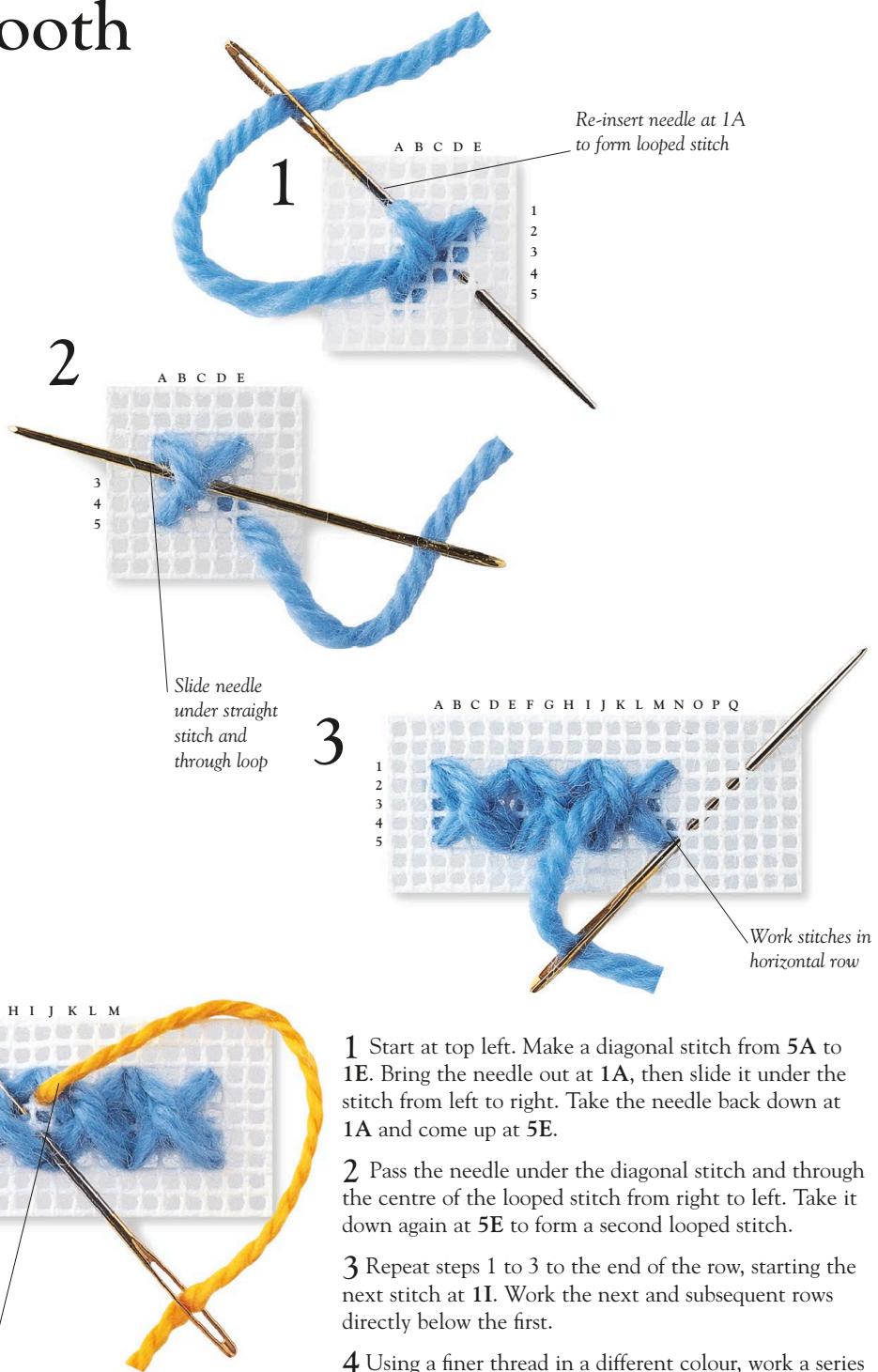
..... MATERIALS .....  
Single or rug canvas; thick  
thread or yarn



# Houndstooth



- ..... LEVEL .....
- Advanced
- ..... USES .....
- Raised geometric filling
- ..... METHOD .....
- Looped stitches worked over diagonal stitch, with upright cross infill
- ..... MATERIALS .....
- Single canvas; thick and fine threads in two colours



**1** Start at top left. Make a diagonal stitch from 5A to 1E. Bring the needle out at 1A, then slide it under the stitch from left to right. Take the needle back down at 1A and come up at 5E.

**2** Pass the needle under the diagonal stitch and through the centre of the looped stitch from right to left. Take it down again at 5E to form a second looped stitch.

**3** Repeat steps 1 to 3 to the end of the row, starting the next stitch at 1I. Work the next and subsequent rows directly below the first.

**4** Using a finer thread in a different colour, work a series of small upright crosses (see p.140) to fill in the spaces between the stitches. Make two straight stitches from 2I to 4I and 3H to 3J, and continue along the row.

# Knitting

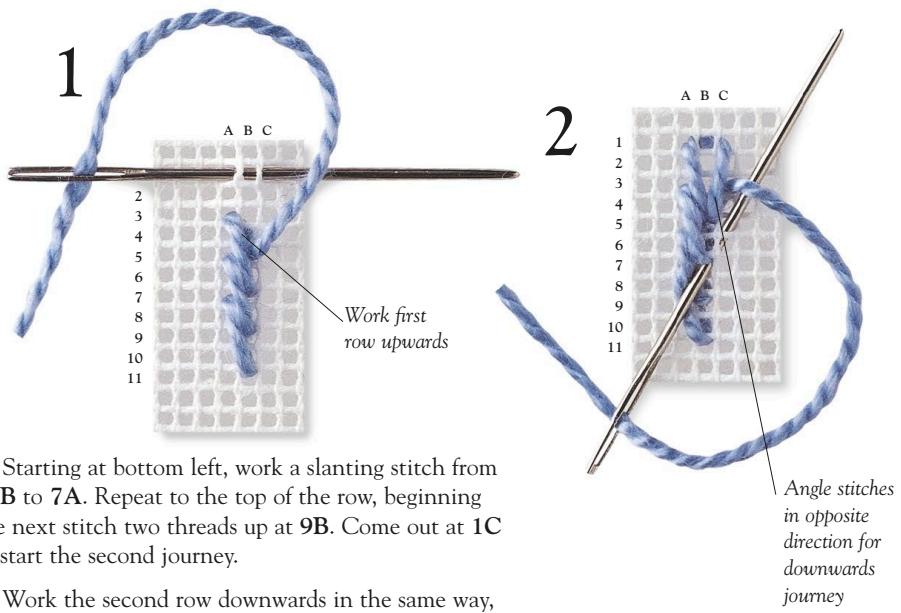


..... LEVEL .....  
Easy

..... USES .....  
Filling resembling knitted  
stocking stitch

..... METHOD .....  
Overlapping diagonal  
stitches worked vertically  
in alternate directions

..... MATERIALS .....  
Single canvas; any thread



# Old Wheatsheaf

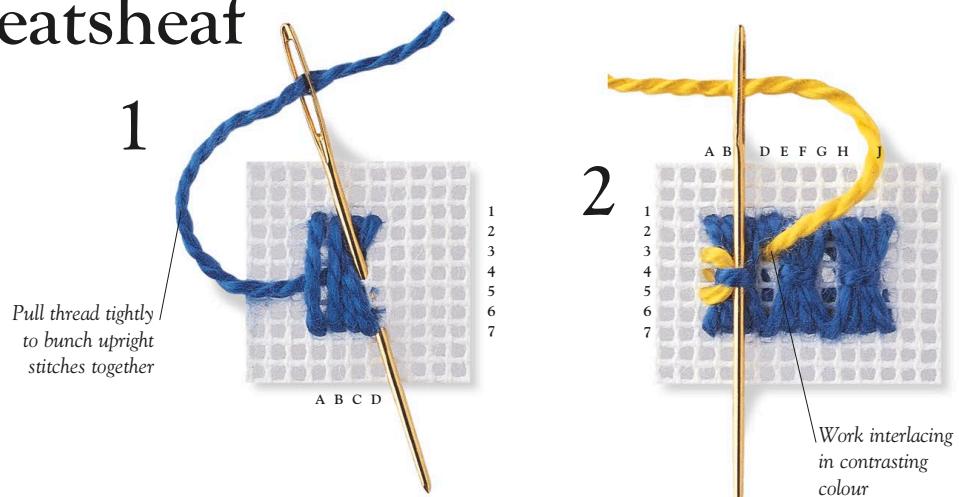


..... LEVEL .....  
Advanced

..... USES .....  
In single row as border;  
filling for large areas

..... METHOD .....  
Sheaf filling variation with  
contrast interlacing

..... MATERIALS .....  
Single canvas; any thread  
in two contrasting colours



**1** Start at top left. Work four upright stitches from 7A to 1A, 7B to 1B, 7C to 1C, and 7D to 1D. Bring the needle up behind the stitches at 4B and insert it at 4C to make a tie stitch (see p.20). Start the next sheaf at 7D to 1D. Work the following rows directly below the first.

**2** Using the second thread, bring the needle up at 3A. Slide it downwards under the tie stitch, and insert at 5A. Come up at 3D, pass the needle under the tie stitch again, and take it down at 5D. Lace each sheaf in the same way.

# Tied Gobelin



..... OTHER NAMES .....

*Knotted stitch*

..... LEVEL .....

*Intermediate*

..... USES .....

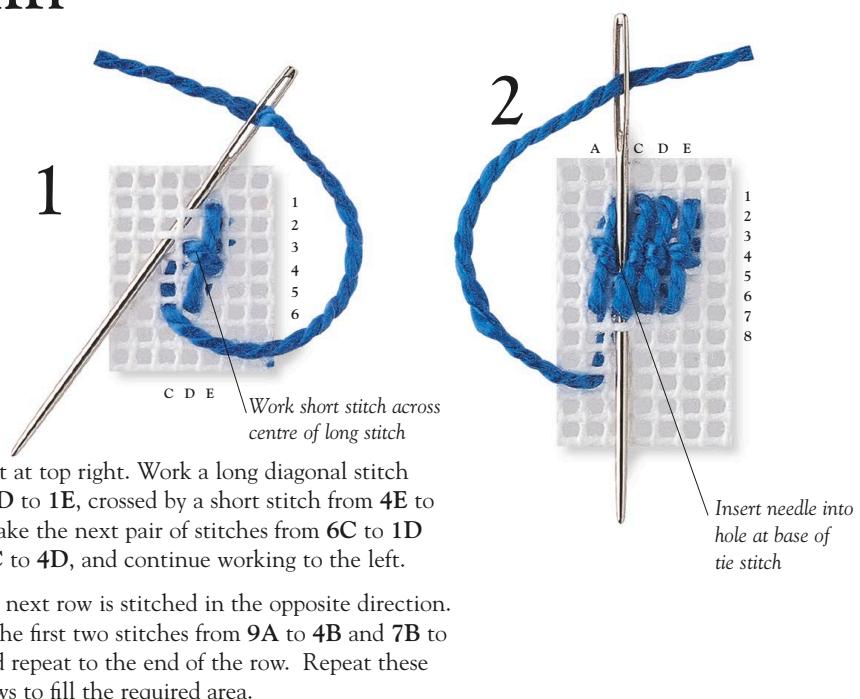
*Filling with ridged texture*

..... METHOD .....

*Horizontal rows of interlocking tied diagonal stitches*

..... MATERIALS .....

*Single canvas; any thread*



# French



..... LEVEL .....

*Intermediate*

..... USES .....

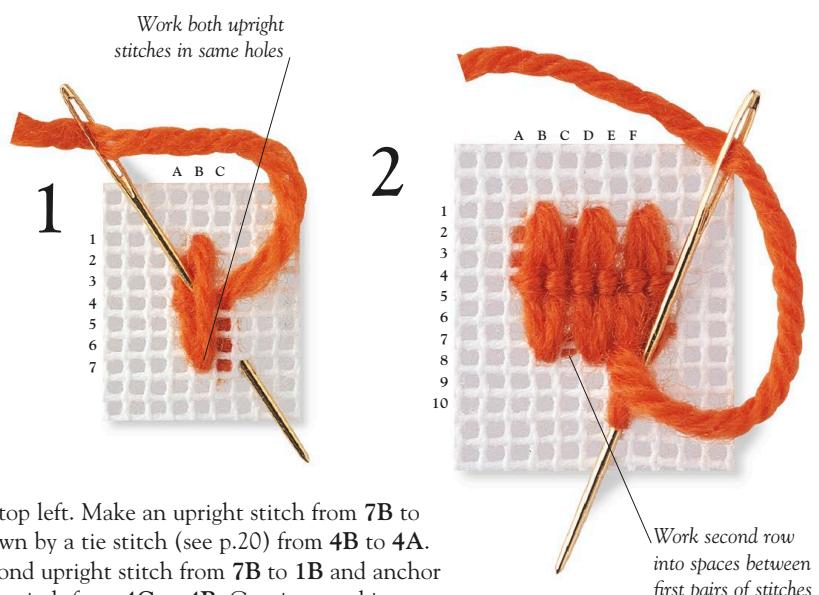
*Textured, ridged filling or background*

..... METHOD .....

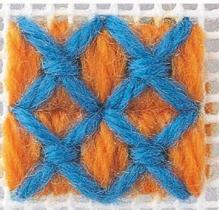
*Pairs of tied upright stitches worked in horizontal rows*

..... MATERIALS .....

*Single canvas; any thread*



# Pineapple



..... LEVEL .....

**Advanced**

..... USES .....

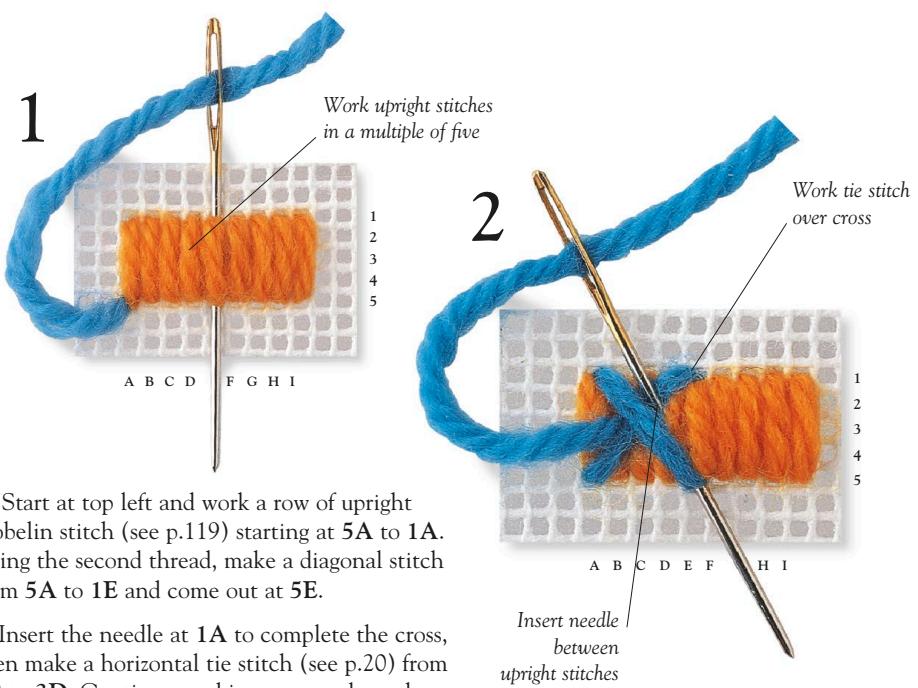
Two-coloured geometric  
filling for large areas

..... METHOD .....

Tied cross stitches worked  
over upright Gobelin stitch

..... MATERIALS .....

Single canvas; any thread  
in two colours



# Arrow



..... LEVEL .....

**Intermediate**

..... USES .....

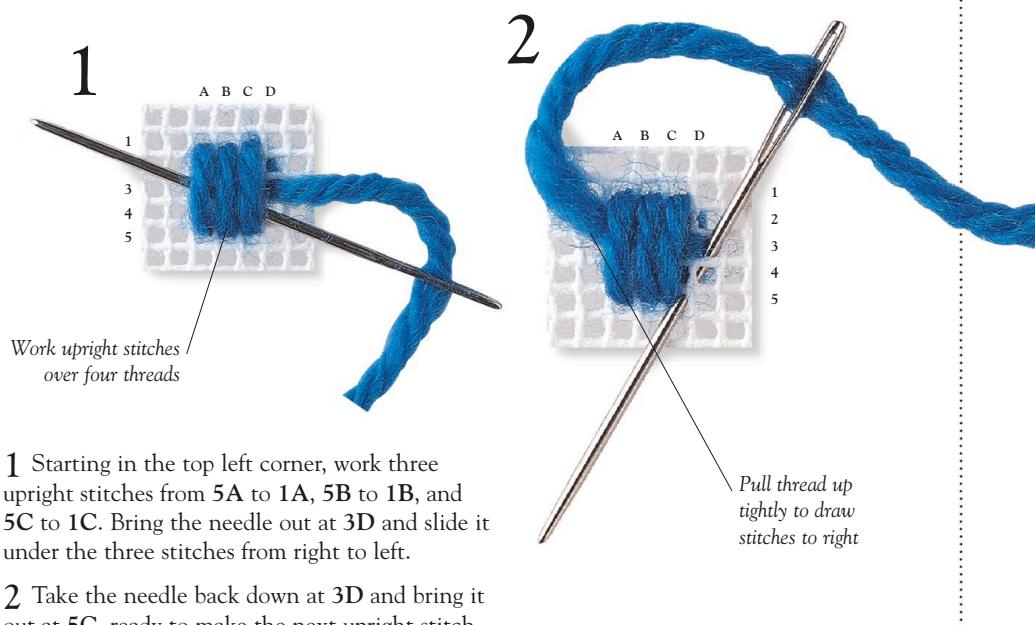
Textured filling; in single  
rows as a border

..... METHOD .....

Angled variation of sheaf  
filling, worked in rows

..... MATERIALS .....

Single canvas; any thread



# Index

## A

Aida cloth, 13  
 Algerian eye stitch, 31, 102  
     *see also* star stitch  
 alternating stem stitch, *see*  
     cable stitch  
 antique hem stitch, 31, 105  
 Antwerp edging stitch  
     (knotted blanket  
         stitch), 32, 112  
     with interlacing, 108  
 appliquéd, 56  
 arrow stitch, 35, 155  
 arrowhead stitch, 27, 73  
 Assisi stitch, *see* double  
     running stitch  
 Assisi work, 39  
 attached fly stitch (fishbone  
     stitch), 29, 89

## B

back stitch, 8, 24, 40  
 double back stitch, *see*  
     closed herringbone stitch  
     with needlepoint, 133  
 outlining shadow stitch, 52  
 threaded back stitch, 24, 40  
 backstitched herringbone  
     stitch, 27, 66  
 back stitch rings, 31, 102  
 back stitched seeding, *see* dot  
     stitch  
 back stitch trellis, 8, 30, 92  
 bands, 6, 39, 86  
     drawn thread work,  
         106–107  
     woven, 13  
 bargello stitch (Florentine  
     stitch; flame stitch), 33, 121  
 bars, needleweaving (woven),  
     32, 110  
 basket filling stitch, 33, 127  
 basket stitch, 25, 53  
 basketweave pattern, 142  
 basketweave tent stitch  
     (Continental stitch;  
     diagonal tent stitch),  
     33, 129  
 bead edging stitch, *see* rosette  
     chain stitch  
 beaded stitch, *see* coral stitch  
 beginning to stitch, 18  
 Berlin stitch, *see* cross stitch  
 Berlin wools, 6  
 berry stitch, 28, 80  
 Binca, 13  
 blackwork, 39, 74  
 blanket stitch (open  
     buttonhole stitch), 26, 58

with braided interlacing, 63  
 knotted blanket stitch, *see*  
     Antwerp edging stitch  
 blocking needlepoint, 21, 128  
 Bokhara couching, 90  
 border stitches, 48–61  
     chevron, 31, 107  
     composite, 6269  
     diamond, 31, 107  
     Italian, 31, 106  
 Bosnian stitch, 25, 49  
 braided interlacing, 63  
 briar stitch, *see* feather stitch  
 brick and cross stitch, 29, 85  
 brick filling, 33, 126  
 brick stitch (long and short  
     brick stitch), 33, 127  
     double (double gobelin  
         filling), 33, 126  
 Brighton stitch, 34, 143  
 broad chain stitch (reversed  
     chain stitch), 24, 45  
 broad cross stitch, 34, 142  
 Broderie Anglaise, 111, 115  
 bullion knot (caterpillar  
     stitch), 28, 76  
 butterfly chain stitch, 27, 68  
 buttonhole eyelet, 32, 115  
 buttonhole filling stitch  
     (buttonhole shading  
         stitch), 29, 87  
 buttonhole insertion stitch  
     (buttonhole faggot  
         stitch), 32, 109  
 buttonhole stitch, 26, 58  
     closed, 26, 58  
     laced (threaded), 26, 63  
     open, *see* blanket stitch  
     ring picot edge, 114  
     scalloped edge, 114  
     up and down, 26, 59  
     wheel, 28, 82  
 Byzantine stitch (step stitch),  
     34, 133

## C

cable chain stitch,  
     24, 45  
 cable stitch (alternating stem  
     stitch; side-to-side  
     stem stitch), 24, 41  
 canvas, 13  
     binding edges, 17  
     mounting, 17  
     printed, 129, 139  
     working stitches, 19  
 canvas stem stitch, 33, 131  
 cashmere stitch, 34, 132  
 caterpillar stitch, *see* bullion  
     knot  
 centipede stitch, *see* loop  
     stitch  
 chain stitch (*point de  
     chainette*; tambour  
     stitch), 8, 24, 44  
     broad (reversed), 24, 45  
     butterfly, 27, 68  
     cable, 24, 45  
     detached, *see* link stitch  
     feathered, *see* chained  
         feather stitch  
     magic (chequered; two-  
         coloured), 26, 64  
     pendant, *see* petal stitch  
     raised (raised chain band),  
         27, 68  
     rosette (bead edging stitch),  
         25, 55  
     Russian, 25, 54  
     Singalese, 26, 64  
     square (open; Roman; ladder  
         stitch), 24, 44  
     threaded, 26, 65  
     tie stitches, working, 20  
     twisted, 24, 44  
     zigzag (Vandyke) 25, 55  
 chain feather stitch  
     (feathered chain stitch),  
         26, 61  
 chalk pencil, 12  
 charted patterns, 39, 50  
     needlepoint, 129, 139  
 chequer stitch, 137  
 chequered chain stitch, *see*  
     magic chain stitch  
 chequers, 123, 136, 140  
 chevron border stitch, 31, 107  
 chevron stitch:  
     as border stitch, 25, 49  
     half, 32, 113  
     needlepoint stitch, 33, 122  
     raised, 26, 66  
 Chinese stitch, *see* Pekinese  
     stitch  
 close Cretan stitch, 89  
 close fly stitch, 89  
 closed buttonhole stitch,  
     26, 58  
 closed feather stitch, 26, 60  
 closed herringbone stitch  
     (double back stitch), 25, 52  
 cloud filling stitch (Mexican  
     stitch) 30, 93  
 cobbler filling stitch, 30, 100  
 composite stitches:  
     base stitches, 39, 40, 52  
     border stitches, 62–69  
     outline stitches, 38  
 Continental stitch, *see* basket-  
     weave tent stitch  
 coral stitch (beaded stitch;

knotted stitch; snail  
     trail), 24, 43  
 single, *see* feather stitch  
 corded clusters, 32, 110  
 cordonnet stitch, *see* whipped  
     running stitch  
 cotton fabrics, 13, 17, 111  
 cotton threads, 14  
 couched filling stitch, 29, 91  
 couching, 7, 24, 42  
     Bokhara couching, 90  
     Romanian couching, 29, 90  
     satin couching (trailing  
         stitch), 42  
     spiral couching, 29, 90  
     stitches, 44, 50  
     tie stitches, working, 20  
 counted thread work, 13, 47  
     working stitches, 20  
 Cretan insertion stitch, 31,  
     108  
 Cretan stitch (Cretan filling  
     stitch), 29, 89  
     close, 89  
     open 26, 59  
 crewel stitch, *see* stem stitch  
 crewel wool, 14  
 crewel work, 93  
 cross-corner cushion, 34, 142  
 cross stitch (Berlin stitch;  
     sampler stitch), 7, 8  
 border stitch, 25, 50  
 broad, 34, 142  
 diagonal, 34, 139  
 diamond, 34, 140  
 double, 34, 139  
 half, 33, 129  
 long-armed (long-legged;  
     plaited Slav stitch), 25, 51  
 needlepoint stitch, 34, 139  
 Russian, *see* herringbone  
     stitch  
 St George (upright), 27, 73  
 Smyrna (Leviathan stitch),  
     34, 140  
 upright (straight), 34, 140  
 working, 50  
 woven, 27, 75  
 crown stitch, 28, 78  
 cushion stitch, 8, 34, 136  
     cross-corner, 43, 142  
     straight, 33, 123  
 cut pile stitches, 7, 150, 151  
 cutwork:  
     reinforcing, 29  
     stitches, 58, 111–115

## D

damask stitch, *see* darning  
     stitch; satin stitch

Danish knot, 28, 77  
 darning in, 18  
 darning stitch (damask stitch), 29, 85  
 double, 29, 85  
 Japanese, 30, 92  
 detached chain stitch, *see* link stitch  
 detached wheatear stitch (ox-head stitch; *tete-de-boeuf* stitch), 28, 81  
 diagonal cross stitch, 34, 139  
 diagonal mosaic stitch, *see* Florence stitch  
 diagonal needlepoint stitches, 20, 21, 128–137  
 diagonal raised band, 30, 99  
 diagonal satin filling stitch, 31, 101  
 diagonal stitch, 34, 133  
 diagonal tent stitch, *see* basketweave tent stitch  
 diagonal tweed stitch, 34, 141  
 diagonal woven band, 27, 69  
 diamond border stitch, 31, 107  
 diamond cross stitch, 34, 140  
 diamond eye stitch, 35, 149  
 diamond eyelet, outlined, 31, 103  
 diamond stitch, 33, 124  
 Scottish, 33, 123  
 dot stitch (backstitched seeding), 27, 73  
 double back stitch, *see* closed herringbone stitch  
 double brick stitch (double gobelin filling), 33, 126  
 double cross stitch, 34, 139  
 double darning stitch, 29, 85  
 double feather stitch (thorn and briar stitch), 26, 61  
 double gobelin filling, *see* double brick stitch  
 double herringbone stitch (Indian herringbone stitch), 27, 67  
 double knot stitch (Old English knot stitch; Palestina stitch; Smyrna stitch), 24, 43  
 double Pekinese stitch, *see* interlacing band  
 double running stitch (Assisi stitch; Holbein stitch), 39  
 double twill stitch, 32, 121  
 drawn thread work, 13  
 fabrics for, 21  
 needles for, 15  
 pulling out threads, 21  
 stitches, 104–107, 110  
 dressmaker's pencils and pens, 12

**E**

edge stitch, looped, 32, 113  
 edges:  
 finishing stitches, 58, 113  
 114  
 neatening, 17  
 ring picot, 32, 114  
 scalloped, 32, 114  
 edging stitch:  
 Antwerp (knotted blanket stitch), 32, 112  
 sailor, 32, 112  
 edging stitches, 111–115  
 embroidery hoop, 16  
 mounting fabric, 17  
 preparing inner ring, 16  
 embroidery threads, 14  
 encroaching gobelin stitch, 33, 130  
 encroaching satin stitch, 29, 86  
 ending thread, 18  
 equipment, 12  
 ermine stitch, 27, 74  
 evenweave fabric, 13  
 for drawn thread work, 21, 104  
 needles for, 15  
 eye stitch, 35, 148  
 diamond, 35, 149  
 eyelets, 111  
 buttonhole, 32, 115  
 outlined diamond, 31, 103  
 overcast, 32, 115  
 square, 32, 115

**F**

fabric, 13  
 preparing, 17  
 faggot bundles, 31, 108  
 faggoting, *see* insertion stitches  
 fan stitch (ray stitch), 35, 149  
 feather stitch (briar stitch; single coral stitch), 26, 60  
 chained (feathered chain stitch), 26, 61  
 closed, 26, 60  
 double (thorn and briar stitch), 26, 61  
 single, 36, 58  
 felt, 13  
 fern stitch (fern leaf stitch), 8  
 border stitch, 25, 48  
 needlepoint stitch, 35, 146  
 filling stitch, gobelin, 32, 119  
 filling stitches, 71–93  
 open/solid, 84–93  
 powdered/isolated, 72–83  
 working, 20  
 finishing off, 21

fir stitch (leaf stitch), 35, 146  
 fishbone stitch, 35, 145  
 open, 29, 88  
*see also* attached fly stitch  
 fishnet stitch, *see* herringbone stitch  
 flame stitch, *see* bargello stitch  
 flat stitches, 7, 47  
 flat Vandyke stitch, 25, 56  
 Florence stitch (diagonal mosaic stitch), 33, 132  
 Florentine stitch, *see* bargello stitch  
 flower thread, 14  
 fly stitch (open loop stitch; Y-stitch), 28, 78  
 attached (fishbone stitch), 29, 89  
 close, 89  
 forbidden stitch, *see* Pekinese stitch  
 four-legged knot, 28, 77  
 four-sided stitch, 31, 106  
 frames, 16  
 free-standing, 16, 19  
 mounting techniques, 17  
 freestyle embroidery, 13, 20  
 French knot, 15, 27, 76  
 French stitch, 35, 154

**G**

geometric designs, 50  
 bands, 39, 84  
 borders, 67  
 filling stitches, 85, 86, 92  
 needlepoint, 118, 123, 125  
 Ghiordei knot stitch, *see* Turkey stitch  
 gingham, 13  
 gobelin filling, 32, 119  
 double, *see* double brick stitch  
 gobelin stitch (oblique gobelin; *gros point*), 33, 130  
 encroaching, 33, 130  
 plaited, 35, 144  
 reversed sloping, 33, 131  
 tied (knotted stitch), 35, 154  
 upright (straight), 32, 119  
 gold thread, 7, 83  
 Greek stitch, 35, 144  
*gros point*, *see* gobelin stitch  
 guilloche stitch, 26, 65

**H**

half chevron stitch, 32, 113  
 half cross stitch, 33, 129  
 half Rhodes stitch, 35, 147  
 hand-held fabric, 19  
 hand sewing, 15, 39

Hardanger fabric, 13  
 hem stitch:  
 antique, 31, 105  
 Italian, *see* Italian border stitch  
 ladder, 31, 105  
 serpentine (trellis), 31, 105  
 single, 31, 105  
 hems, decorative, 111–113  
 herringbone ladder stitch, *see* interlacing band

herringbone stitch (fishnet stitch; Russian cross stitch), 25, 47, 52  
 backstitched, 27, 66  
 closed (double back stitch), 25, 52  
 double (Indian), 27, 67  
 mounting fabrics, 17

Holbein stitch, *see* double running stitch  
 honeycomb filling stitch, 30, 98

hoop frame, *see* embroidery hoop  
 houndstooth stitch, 35, 153

Hungarian diamond stitch, 32, 120  
 Hungarian ground stitch, 33, 122  
 Hungarian stitch, 32, 120

**I**

Indian embroidery, 8, 44, 83  
 Indian herringbone stitch, *see* double herringbone stitch  
 insertion stitch, 7, 104, 108–109  
 buttonhole (buttonhole faggot stitch), 32, 109  
 Cretan, 31, 108  
 knotted (knotted faggot stitch), 32, 109  
 laced (laced faggot stitch), 31, 108  
 mounting fabric, 21  
 interlacing, 15  
 braided, 63  
 composite border stitches, 62, 63, 65–67  
 filling stitches, 93  
 needlepoint, 153  
 outline stitches, 38, 39, 40  
 interlacing band (double

Pekinese stitch; herringbone ladder stitch), 26, 63  
 Italian border stitch (Italian hem stitch), 31, 106  
 Italian hem stitch, *see* Italian border stitch

**J**

Jacquard stitch, 34, 134  
Japanese darning stitch, 30, 92

**K**

knitting stitch, 35, 153  
knot stitch, see four-legged knot  
double (Old English knot stitch; Palestrina stitch; Smyrna stitch), 24, 43  
knots, 7, 47  
bullion, (caterpillar stitch), 28, 76  
Danish, 28, 77  
four-legged (knot stitch), 28, 77  
French, 27, 76  
Palestrina, 28, 79  
raised (square boss stitch), 27, 74  
knotted blanket stitch, see Antwerp edging stitch  
knotted insertion stitch (knotted faggot stitch), 32, 109  
knotted stitch, see coral stitch; tied gobelin

**L**

laced buttonhole stitch (threaded buttonhole stitch), 26, 63  
laced insertion stitch (laced faggot stitch), 31, 108  
foundation stitch, 113  
lacing:  
mounting on board, 21  
mounting on frame, 17  
*see also* interlacing  
ladder hem stitch, 31, 105  
ladder stitch (step stitch) 8, 26, 57  
*see also* interlacing band; square chain stitch  
laidwork stitch, 30, 91  
lattice bands, 27, 66  
lattice filling, 52, 143  
lazy daisy stitch, 28, 80  
leaf stitch, 29, 88  
*see also* fir stitch  
left-handed workers, 18  
lettering, 38, 40, 44, 50  
leviathan stitch, see Smyrna cross stitch  
double, 34, 141  
linen, 13, 16, 111  
for drawn thread work, 21  
neatening edges, 17  
link stitch (detached chain

stitch), 28, 80  
long and short brick stitch (brick stitch), 33, 127  
long and short stitch, 29, 87  
long-armed cross stitch (long-legged; plaited Slav stitch), 25, 51  
long stitch triangles, 33, 124  
long-tailed daisy stitch, see picot stitch  
loop stitch (centipede stitch), 25, 56  
open, see fly stitch  
looped edge stitch, 32, 113  
looped stitches, 7, 47  
needlepoint, 151  
working, 19, 20  
lost knot method, 18  
lozenge stitch, 33, 125

**M**

magic chain stitch (chequered chain stitch; two-coloured chain stitch), 26, 62, 64  
metal thread work, 42, 90  
threads, 14  
Mexican stitch, see cloud filling stitch  
Milanese stitch, 34, 135  
straight, 33, 125  
mirrorwork, 83  
monograms, 38, 42  
Moorish stitch, 34, 135  
mosaic filling stitch, 31, 101  
mosaic stitch, 34, 136  
diagonal, see Florence stitch  
mounting:  
finished work, 21, 62  
in frame, 17  
insertion stitching, 21

**N**

needle threader, 12, 15  
needlepoint, 16  
beginning to stitch, 18  
blocking, 21, 128  
cross stitches, 138–147  
diagonal stitches, 21, 128, 137  
distortion, 21, 118, 128  
looped stitches, 150–152  
star stitches, 138, 148–149  
straight stitches, 118–127  
tied and twisted stitches, 150, 153–155  
working stitches, 18–20  
needles, 15  
threading, 15  
needleweaving bars (woven bars), 32, 110

**O**

oblique gobelin stitch, see gobelin stitch  
old English knot stitch, see double knot  
old wheatsheaf stitch, 35, 153  
open buttonhole stitch, see blanket stitch  
open chain stitch, see square chain stitch  
open Cretan stitch, 26, 59  
open embroidery stitches, 18  
open filling stitches, 84–85, 88–89, 91–93  
working, 20  
open fishbone stitch, 29, 88  
open loop stitch, see fly stitch  
open square stitch, see Paris stitch  
openwork, 7, 95–115  
working stitches, 21  
outline stitch, see stem stitch  
outline stitches, 38–47  
outlined diamond eyelet, 31, 103  
overcast eyelet, 32, 115  
ox-head stitch, see detached wheatear stitch

**P**

Palestrina knot, 28, 79  
Palestrina stitch, see double knot stitch  
Paris stitch (open square stitch), 25, 48  
Parisian stitch, 32, 119  
with secondary pattern, 119  
part stitches, 20  
patchwork, 8, 60  
pearl cotton threads, 14  
pearl stitch, 24, 42  
Pekinese stitch (Chinese stitch; forbidden stitch), 26, 63  
double, *see* interlacing band  
pens and pencils, 12  
perle cotton, 54, 73  
Persian wool, 14  
petal stitch (pendant chain stitch) 25, 54  
petit point, *see* tent stitch  
picot edge, ring, 32, 114  
picot stitch (long-tailed daisy stitch), 28, 80  
pictures, embroidered, 6, 7  
pineapple stitch, 35, 155  
pins, 12  
pistil stitch, 27, 76  
plainweave fabric, 13, 15  
plait stitch (Spanish stitch), 35, 145  
plaited gobelin stitch, 35, 144  
plaited Slav stitch, *see* long-armed cross stitch  
plush finish, 150  
*point de chainette*, *see* chain stitch  
Portuguese border stitch, 69  
powdered filling stitches, 54, 72–83  
working, 20  
pressing fabrics, 17, 21  
pulled fabric work, 13, 15  
stitches, 96–103  
pulled wave filling stitch, 30, 97  
punch stitch, 30, 99

**Q**

quilted effect, needlepoint, 126  
quilting, 38

**R**

raised band, diagonal, 30, 99  
raised chain band (raised chain stitch), 27, 68  
raised chevron stitch, 26, 66  
raised knot, *see* square boss stitch  
raised lattice band, 27, 66  
ray stitch, *see* fan stitch  
reversed chain stitch, *see* broad chain stitch  
reversed sloping gobelin stitch, 33, 131  
Rhodes stitch, 35, 147  
ribbed web (ribbed spider web), 28, 82  
ribbon, 14  
ribbon embroidery, 60  
casing stitch, 64  
foundation stitch for, 44  
ribbon rose, 28, 82  
rice stitch (William and Mary stitch), 35, 143  
ridged filling stitch, 30, 99  
ring picot edge, 32, 114  
rings, backstitched, 31, 102  
Roman chain, *see* square chain stitch

Romanian couching, 29, 90

rope stitch, 8, 24, 46

rose, ribbon, 28, 82

rosette chain stitch (bead edging stitch), 25, 55

ruler, 12

running stitch, 24, 39

beginning stitching with, 18

double (Assisi stitch; Holbein stitch), 24, 39

whipped (cordonnet stitch), 24, 39

Russian chain stitch, 25, 54

Russian cross stitch see

herringbone stitch

Russian filling stitch, 30, 98

Rya stitch, 35, 150, 151

## S

sailor edging stitch, 32, 112

St George cross stitch (upright cross stitch), 27, 73

sampler stitch, see cross stitch

samplers, 7

satin couching (trailing

stitch), 24, 42

satin filling stitch, diagonal, 31, 101

satin stitch (damask stitch), 29, 86

encroaching, 29, 86

surface, 29, 86

scalloped edge, 32, 114

scissors, 12

Scottish diamond stitch, 33, 123

Scottish stitch, 34, 137

scroll frame, 16, 17

scroll stitch (single knotted line stitch), 24, 46

seat covers, 129

serpentine hem stitch (trellis hem stitch), 31, 105

shaded effects, 14,

filling stitches, 84, 87, 93

needlepoint, 119, 131

shadow stitch, 25, 52

sheaf filling stitch, 28, 78

sheaf stitch variations, 153, 155

shears, 12

shisha stitch, 8, 28, 83

side-to-side stem stitch, see

cable stitch

silk taffeta, 13

silk threads, 14

Singalese chain stitch, 26, 62, 64

single coral stitch, see

feather stitch

single feather stitch, 26, 58

single hem stitch, 31, 105

single knotted line stitch, see

scroll stitch

single twill stitch, 32, 121

skeins, 15

slipper, embroidered, 7

smocking stitches, 49,

60

Smyrna cross stitch (leviathan stitch), 34, 140

Smyrna stitch, see double

knot stitch

snail trail, see coral stitch

soft cotton thread, 14

solid filling stitches, 84-87,

90-91

padded edge, 40

working, 20

Sorbello stitch, 28, 79

Spanish stitch, see plait stitch

spider webs, 28, 82

spiral couching, 29, 90

split stitch, 24, 40

square boss stitch (raised knot), 27, 74

square chain stitch (ladder stitch; open chain stitch;

Roman chain), 24, 44

square eyelet, 32, 115

stabbing technique, 19

star stitch:

as filling stitch, 27, 74

in needlepoint (Algerian

eye stitch), 35, 148

with central cross, 74

woven, 27, 75

stem filling stitch (stem

stitch shading), 29, 87

stem stitch (crewel stitch;

outline stitch), 24, 41

alternating stem stitch, see

cable stitch

canvas stem stitch, 33, 131

rope-like effect, 41

side-to-side stem stitch, see

cable stitch

stem stitch shading, see stem

filling stitch

step stitch, 31, 100

see also Byzantine stitch;

ladder stitch

stitch length, 18

stitch ripper, 12

stitching techniques, 18-21

straight cross, see upright

cross stitch

straight cushion stitch,

33, 123

straight gobelin stitch, see

upright gobelin stitch

straight line stitch, see

three-sided stitch

straight Milanese stitch,

33, 125

straight stitch (stroke

stitch), 6, 7, 27, 73

stranded cotton, 14

stretcher frame, 16, 17

striped pattern, needlepoint,

145

striped woven band, 27, 69

stroke stitch, see straight

stitch

surface satin stitch,

29, 86

sword stitch, 28, 77

## T

tambour stitch, see chain

stitch

tape measure, 12

tapestry needles, 15

tapestry wool, 14

tension, 18, 19

tent stitch (*petit point*) 6, 7,

33, 129

basketweave (diagonal;

Continental stitch), 33, 129

trammed, 33, 129

*tete-de-boeuf* stitch, see

detached wheatear stitch

thimble, 12

thorn and briar stitch, see

double feather stitch

thorn stitch, 25, 50

threaded back stitch,

24, 40

threaded buttonhole stitch,

see laced buttonhole stitch

threaded chain stitch, 26, 65

preparing, 15

threads, 14

working length, 15

three-dimensional effects, 84,

87, 147

three-sided stitch (straight

line stitch) 30, 97

ticking, 13

tie stitches, working, 20

tied gobelin stitch (knotted

stitch), 35, 154

tied stiches, needlepoint,

150, 153-155

trailing stitch, see satin

couching

trammed tent stitch, 33, 129

trellis, back stitched, 8, 30, 92

trellis hem stitch, see

serpentine hem stitch

triangles, long stitch, 33, 124

tulip stitch, 28, 81

Turkey stitch (Ghiordes knot

stitch), 7, 35, 150, 151

twill effect, needlepoint, 119

twill stitch, double/single,

32, 121

twisted chain stitch, 24, 44

twisted lattice band, 27, 67

twisted skeins, 14, 15

two-coloured chain stitch see

magic chain stitch

## U

up and down buttonhole

stitch, 26, 59

upright cross stitch (straight

cross), 34, 140

see also St George cross

stitch

upright gobelin stitch

(straight gobelin stitch),

32, 119

## V

Vandyke chain stitch, see

zigzag chain stitch

Vandyke stitch, flat, 25, 57

## W

wave filling stitch, 30, 93

pulled, 30, 97

weave, marking, 17

web, ribbed, 28, 82

wheatear stitch, 25, 53

detached (ox-head stitch;

*tete-de-boeuf* stitch), 28, 81

wheel, buttonhole 28, 82

whipped running stitch

(cordonet stitch), 39

white work, 96, 111

William and Mary stitch, see

rice stitch

window filling stitch, 8, 30, 97

wools, 14

woven band, diagonal, 27, 69

woven bands, linen, 13

woven bars, see

needleweaving bars

woven cross stitch, 27, 75

woven spider web, 28, 82

woven star stitch, 27, 75

## Y

Y-stitch, see fly stitch

## Z

zigzag chain stitch (Vandyke chain), 25, 55

zigzag clusters, 32, 110

zigzag stitch, 25, 51

# Acknowledgments

## Author's acknowledgments

No writer can work in isolation, and this book would not have been possible without the joint skills of the art and editorial teams at both Dorling Kindersley and C&B Packaging. I would like to extend my thanks to all the many colleagues and friends who have contributed their experience and commitment over the past year.

I am indebted to Samantha Gray, who first suggested my name to the publishers. Nigel Duffield, Mary Lindsay, Sarah Hall, and Cathy Shilling at DK have given me every encouragement, along with their invaluable guidance and enthusiasm, from the outset.

Managing editor Kate Yeates has been my mainstay: her dedication and constant good humour have helped me through to the end of the project. Special thanks also to Roger Bristow and Helen Collins at C&B Packaging for their invaluable creative input, to Sam Lloyd for patiently photographing all the many stitch samples and to Heather Dewhurst for editing my text so meticulously.

Lis Gunner embroidered my designs for the chapter openers and gave me useful advice about stitching.

Debbie Kilby of Anything Left-Handed (Tel: 0208 770 3727) advised me on techniques for left-handed workers.

Finally, I must thank my husband Jonathan Hayden-Williams for always being there for me, and my sister Emma Ganderton and father Colin Ganderton for their unfailing support, for which I am ever grateful.

Dorling Kindersley would like to thank the following:

DMC Creative World Ltd for supplying the needles, pearl cottons, tapestry yarns, evenweave linen and canvas used to create the step-by-step examples and finished stitch samples. Thanks in particular to Cara Ackerman for all her help. For further information about DMC products contact them at: Pullman Road, Wigston, Leicestershire, LE18 2DY. Tel: 0116 281 1040.

## Additional assistance

**Editorial:** Nicola Munro

**Design:** Cathy Shilling

**Administration:** Christopher Gordon

**Additional Photography:** (p.12)

Andy Crawford, Steve Gorton